HOW
TO USE
TALKING
PICTURES
IN
# BUSINESS

LYNE S. METCALFE

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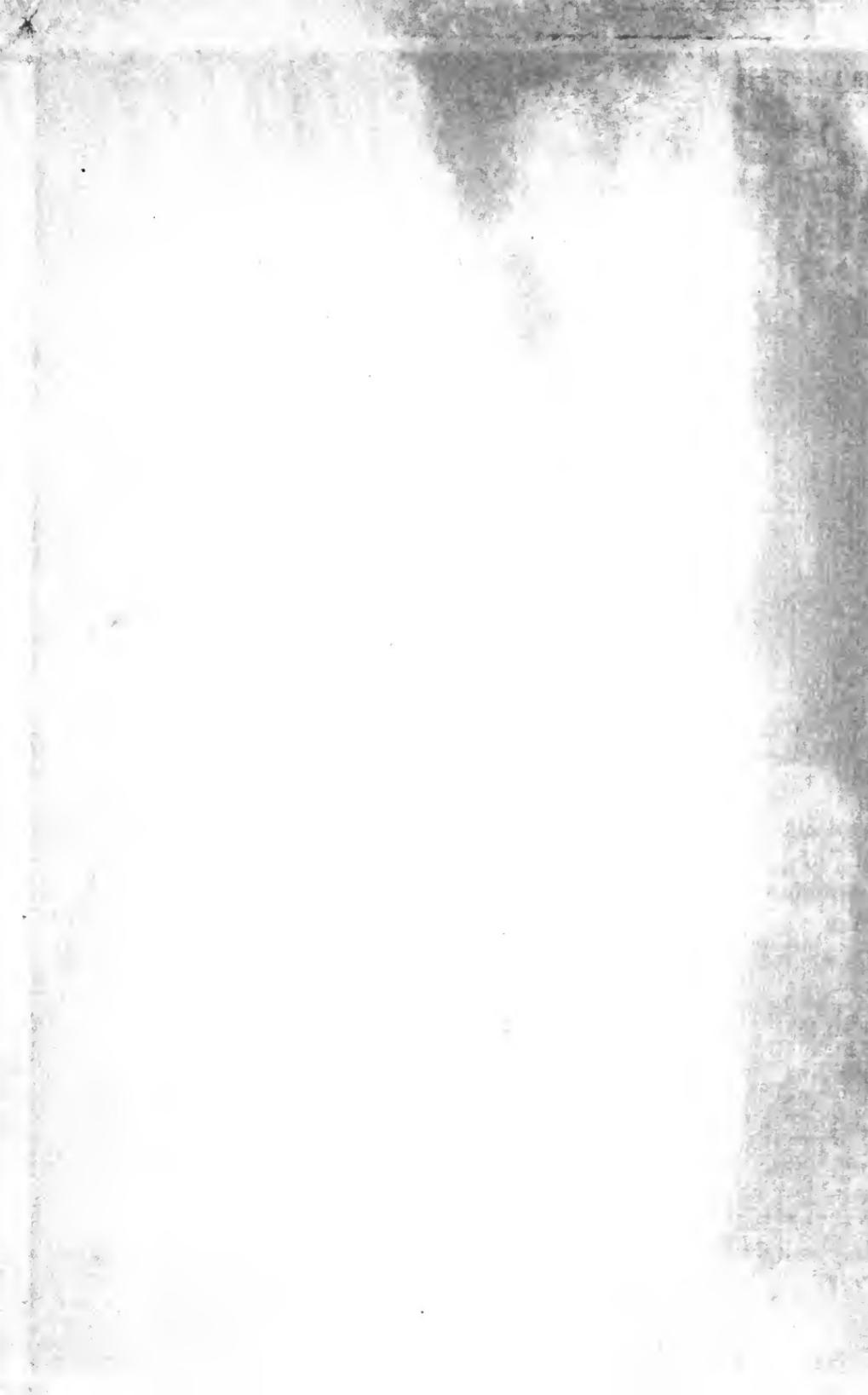
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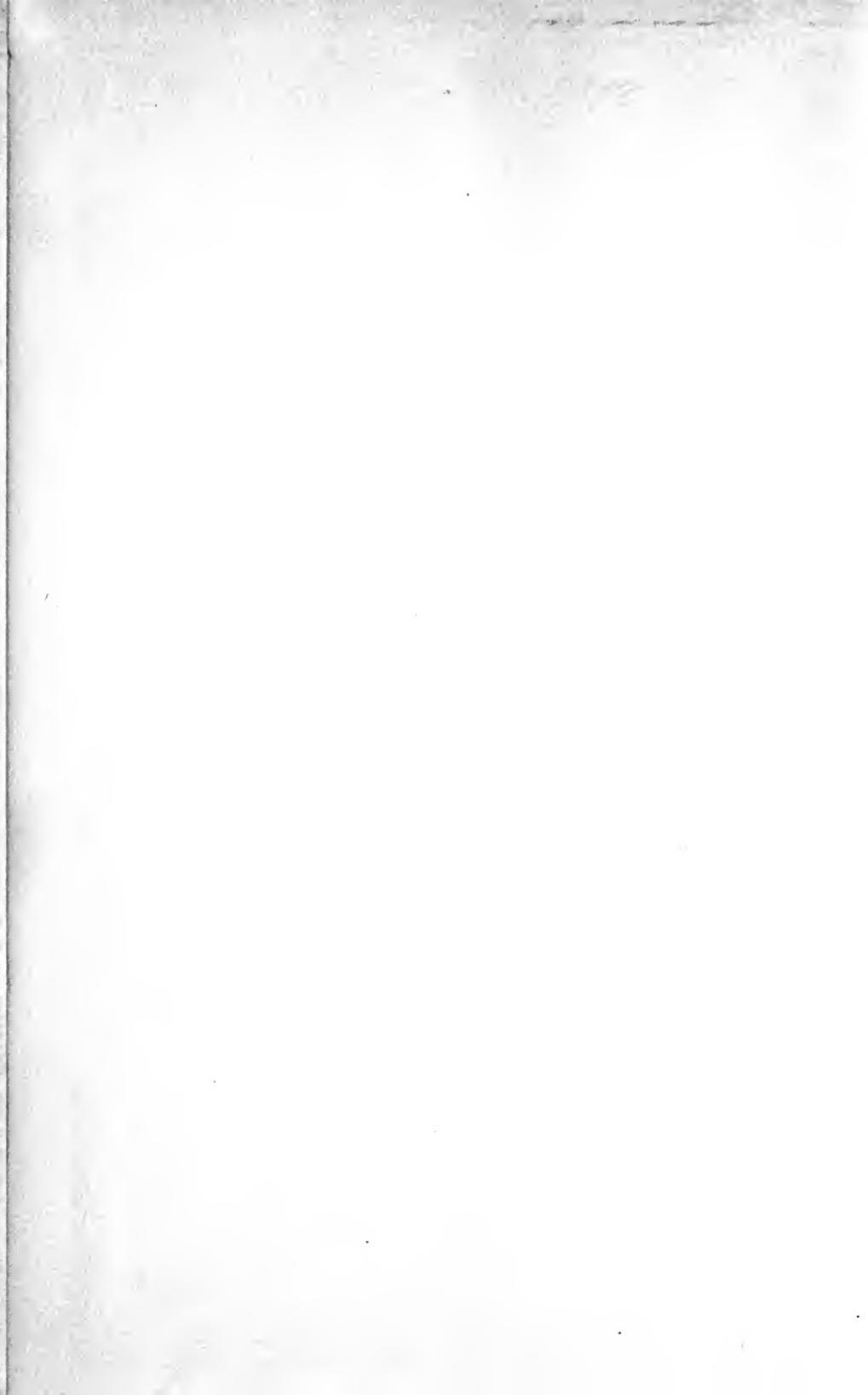
HOW TO USE
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The modern business talking picture studio has every facility found in Hollywood and operates with equal efficiency. Filming scenes for "Electrifying New York"—made for the Consolidated Edison Company of New York.

HOW TO USE
TALKING
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IN BUSINESS

BY

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AND

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WITH A FOREWORD BY
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HOW TO USE TALKING PICTURES IN BUSINESS

FIRST EDITION
A-N

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PREFACE

Prosaic as business may be, generally speaking, it has always quickly recognized and liberally enlisted the power of the arts. The skilled hand of the artist has been linked adroitly with the factory wheel, the one to create demand for the product of the other. Radio made its debut as a new medium to entertain, and was quickly recruited to exploit products of factory and mill. Achievements of early photographers were diverted to advertising almost before the daguerreotype was outmoded.

Literature itself became, in the early years of our industrial era, a power by which great masses of humanity might be persuaded to choose and use the products of factories. Thus, we have its legitimate descendant—advertising copy.

Today, we have in the new art of "styling," from packages to gowns, from railway trains to safety razors, a dramatic culmination of the reliance of business on the arts.

And so, an art photographer poses an appealing picture of young mother and baby. From his darkroom issues a simple picture "story" that sends millions of mothers to counters to buy a baby food. Actors voice a thrilling yarn over the air, and a million

schoolboys buy a breakfast food and clip tops from boxes, striving for prizes, swelling the profits of a user.

A streamlined carton issues from the studio of a stylist. Presto! Great trucks loaded with a cosmetic deliver cases of it at store doors, attesting to the power of the arts in winning the interest—and dollars—of the public.

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What was more natural, then, than the early harnessing of the motion picture art by business? It came early—before the first "nickelodeons" gave place to the cinema "palace." Crude movie advertisements flickered on early screens boosting almost everything, from soda water to tools.

An enterprising plumber gave first impetus to the theater screen as an advertising medium when he persuaded the owner of an early honky-tonk movie show to convey his message to the neighborhood on a lantern slide.

And the people bought.

With few of the arts, however, has this process been so slow, and yet so effectual. And there are reasons, revealed in this book. Many barriers presented themselves to both producers and users, and these had to be circumvented before the motion picture could take its proper place with other mediums in the service of business.

These barriers have been surmounted.

Now, American business is spending millions of

dollars a year on talking pictures of all kinds, and the amount is increasing rapidly. And these figures do not include the cost of *showing* pictures or of equipment necessary to show them. Generally speaking, barriers have been and to some extent still are:

Instability of some commercial picture producers, financially and otherwise.

Lack of technical knowledge among producers, and of clear understanding of sales procedures, advertising, values, and merchandising in the world of business.

Producers inadequately equipped for producing various kinds of business pictures.

Lack of standards among producers.

Inability to recognize the true power of visualization by motion pictures among business executives generally.

This somewhat slow adaptation of the picture screen to business uses has nevertheless ended in a practical result. Pictures today are integral elements in advertising, sales, and promotional campaigns of hundreds of large corporations and organizations.

And the number of regular users steadily increases in proportion to the increase in the number of pictures used.

.   .   .   .   .

Business pictures must be bought and paid for by individual firms or organizations whose knowledge of motion pictures is limited. When the purchasing department of a business concern has a call for so many tons of steel or pounds of screws, there is ready

at hand an established basis of specifications as to size, quality, and type upon which to select a supplier.

Most commercial products and materials are *standardized*. Even in purchasing advertising, prices or rates are based upon a known quantity or value of circulation of newspapers and magazines in which the advertising is to appear. There are no such standards by which to price a talking picture.

One talking picture may cost $100 a minute (screen time) while another, possibly of the same general type, will cost $2,000 a minute or even more. There are many variables.

These variables are here explained simply yet fully. It should be said here, however, that one producer may quote $1,000 a reel on a given script while another will ask $5,000 a reel, and both may be honest in their estimates.

It is largely a matter of interpretation. One proposes to use cheap talent; the other, the best professional talent. One to use a large number of cheap "library" scenes, the other to shoot every scene to order, thus providing the same standard of photographic quality and pictorial effectiveness throughout. One to use unlicensed sound recording, the other standard licensed sound recording, of better quality and costing more.

There is possible a wide range in designing and building sets. One producer, for instance, may be figuring on closeups which permit simpler sets, another on full stages with elaborate furnishings and plenty of full figure shots with full figure movement on the

part of actors. One producer may plan on using less expensive technical help, while the other intends to employ only trained and experienced men.

One estimate provides for "stock" music, the other for arranging and recording special music (not available in stock) to fit the mood and tense of the particular subject. Naturally, as in everything else, the user gets just about what he pays for. One concern bought an amateur movie camera and assigned one of its smart young men to film its factory story. He worked for several months before he discovered that something besides a camera is needed, and by the end of that time the need for the picture had ceased to exist.

A chemical corporation assigned to its purchasing department the job of picking a picture producer. Selection was made on the basis of the lowest bid. Three times during the production period the producer billed the user for "unforeseen" extra costs under the penalty of not completing the picture if these extra costs were not paid.

The result is that purchasing departments, applying general purchasing rules to one of the most intangible of all products,—where the product's value cannot be judged because it does not yet exist,—are confused by variations in the cost estimates furnished.

After years of experience, many large users of business pictures now select one producer having all the *necessaries*, and turn the job over to him, confident that he will provide an effective picture, economically made.

It is the purpose of this book to guide the user or prospective user of motion pictures and slidefilms, both sound and silent, in getting an effective result —with economy.

LYNE S. METCALFE
H. G. CHRISTENSEN

October 21, 1937
New York City

FOREWORD

by

Roy S. Durstine

THE less mystery there is about commercial motion pictures the better it is for everybody. That is why everyone connected with advertising will welcome a book which is designed to reduce the mystery. In spite of the effectiveness of the medium, the development of sensible procedure in the use of motion pictures has been slow and labored. Comparing it with radio, there are at least two good reasons for this.

One is that the public pays admission to movie houses, whereas, once having bought a radio set, it gets its broadcasting programs free in this country. It doesn't expect advertising in motion-picture houses; it does expect it on the radio.

The second is that the technique of making motion pictures has seemed so involved that both advertisers and their agencies have shied away from them. What a person doesn't understand he distrusts and avoids. Radio went through the same stages in its early days. There were those who assured the interested advertiser that he was only a business man, that radio belonged in a different world, the world of showmanship, in which he was unacquainted and inexperienced. But if he would just leave it all to those who knew the ropes, everything would be all right. Whereupon many advertisers took a terrible financial beat-

ing and withdrew from the scene until someone explained how they could use radio in a way that they could understand.

The great evil in radio was, as it is today in some quarters in motion pictures, the lump-sum method of estimating. In no other field is the business man asked to authorize a chunk of money which is not broken up for him into understandable parts. Naturally he is balked. Naturally the conscientious advertising agency is learning how to figure costs with as much common sense in pictures as it has applied for years to any purchase related to the other arts.

So, a book which gives information intended to assist the intelligent use of motion pictures should find a wide and interested audience. It will be of immeasurable help to the advertiser who wants to make pictures with economy and efficiency, whether for his own organization or for his trade or for churches, schools and clubs, or for the big league of pictures—motion-picture houses. It will help advertising agencies either to buy intelligently from outside producers or to organize their own motion-picture departments as a few have done already and as others must do before long.

That two men, out of their wide experience, should trouble to put into a book their ideas and recommendations on this subject is something for which the advertising world should be extremely grateful.

Step into these pages, gentlemen. You will find that most of the mystery, thank goodness, has been dispelled.

PREPARATION

I

"PANORAMA"

GENERALLY speaking, and referring to both slide-films and movies, the picture screen may be and is used for any situation where a user or organization has information to convey to others in groups, quickly, dramatically, and *effectively*. Or, where a user or organization wants to persuade, convince, or change a viewpoint of others in groups.

Naturally, in a practical case, these generalizations may be broken down into literally hundreds of special applications or situations.

This implies a wide variety in types of pictures to achieve varying results. However, the uses of the talking picture screen in business are roughly as follows:

ADVERTISING

In Theaters	On Specially	Stores
Conventions	Equipped	In Homes
Show Windows	Projection Trucks	Offices

TRAINING

For Salesmen	Clerks	Dealers
Artisans	Drivers	Time Study of
Service Experts	Factory Hands	Factory
Technicians	Routemen	Operation

PUBLIC RELATIONS

Institutional
  Background
To Win New
  Outlets
To Exploit Plants
To Win Goodwill

To Back Up Na-
  tional Adver-
  tising
To Build Up
  Trade Names
  and Marks
To Delineate
  Processes

In Labor Rela-
  tions
To Secure New
  Capital
To Show Machin-
  ery and equip-
  ment   invest-
  ment

INFORMATION—INSTRUCTION

Schools
Boys' Clubs
Farm Groups

Colleges
Churches

Service Clubs
Service Organiza-
  tions

SELLING

Products
Promotion
Programs

Services
Dealer Helps
Personnel

Personal Talks
  by Executives
  to Field

MISCELLANEOUS

Introducing New
  Models or
  Products
Dramatizing
  Company
  History
Visualizing an
  Organization

Surgical Tech-
  nique for
  Clinical Use
Justifying
  Price Rises

Showing and
  Demonstrating
  Heavy
  Machinery at
  Distant Points
Entertaining
  Employes

Firmly established as are these basic uses of the screen medium, it has not been found possible to produce film subjects that may be used effectively by several organizations, even those with similar objectives.

Talking pictures must be custom-built to meet the needs of a single user. Only in rare instances have productions been syndicated, and such enterprises have not been very successful. Even "vertical" associations and organizations, whose memberships embrace concerns all in the same line of business, have always had great difficulty in producing pictures which satisfy and serve all of them.

In a few cases "libraries" of sales-training slide-films have been widely shown to store clerks over the country, but many complications have arisen to nullify their value.

Few business concerns, even though they may be in the same line of business, have identical policies and practices. Such differentials must be recognized in pictures reflecting policies and practices, and this, in the end, means that changes should be or are made to suit the particular views and policies of each individual user. This, of course, adds to expense.

There is small chance that a library of business practice films ever will be available, for the reasons stated. Hence, we must proceed on the principle that all pictures are "tailored" to suit needs, to reflect policies, to portray products or services, and to achieve objectives of a single user.

II

OLD IDEAS IN NEW DRESS

IT IS erroneous to say that talking pictures are the best medium for *any* and *all* purposes of communication. They are one of many mediums available to business and industry. Pictures will do *any* job of an informational, educational, or selling nature but there are times when other mediums will do it better, occasions when a given job can be done as well by other mediums—at less cost.

However, there are many jobs of communication which only pictures will accomplish with full speed, economy, and effectiveness.

It is an interesting fact that the motion picture is the only medium for transferring information where you can *always finish anything you start*. A lecturer makes a statement, and it is up to the audience to believe or disbelieve him. You read a statement on a printed page, and decide in your own mind whether to believe it or not. But a motion picture not only *makes* the statement but proceeds actually to prove it by giving visual proof of its truth.

For years an electric refrigerator manufacturer pounded mechanical features into the heads of his salesmen by lectures and blackboard sketches. A sur-

vey revealed that seven out of ten of them were still uninformed, confused, and skeptical. An animated motion picture delineation did the job in forty-five minutes of screen time. People believe what they see, and pictures are proof.

Talking pictures are "born" in a business or industrial concern when a definite need arises. To meet this need executives naturally consider all available mediums—including the talking picture screen. Many factors are inherent in making a correct decision, and without full consideration of all of them the prospective user is "shooting in the dark."

"Inside" factors include:

Nature of "Message"	*Organization Setup of User*	*Available Budget*
Time Element	*Type of Audience*	*Other Mediums Used*
Potential Distribution		

There are others:

Does the subject need dramatization?	*Can it be pictured effectively?*	*Does it involve intangibles, subtleties?*

Sales advertising or promotional stories of business concerns change only slightly year after year, except in the case of concerns manufacturing yearly models, such as cars, refrigerators, ranges, etc. As time goes on, therefore, it becomes necessary to "dress up" the user's story in new forms so as to avoid the effect of repetition.

Talking pictures are "loose-leaf." One national con-

cern with many products found it possible to "edit" its institutional talkie each year, retaining the main story but bringing up to date the product change and promotion portion.

Salesmen's printed manuals, for instance, even though edited and revised from year to year to meet changing conditions such as new prices and specifications, and to include new procedures, ideas, and viewpoints, eventually pall on those expected to study them and to profit by what they contain. But when transmitted in a series of executive talks the material seems new and revitalized.

The same material staged as playlets in another year still has a new appeal, awakening a new interest. Thus, the old, old story, when presented on the talking picture screen with all the dramatics inherent in the medium, becomes a new and living influence on those who have previously read and heard approximately the same story.

The flexibility of the talking picture screen permits retelling of a more or less standardized promotional or sales story from year to year in such varied forms as continuously to win new interest. The motion picture excels all other mediums—in versatility. This versatility is made possible by a number of considerations which are largely motion picture in character. Consider, first, the three "dimensions": (1) natural sound, (2) visualization, and (3) progressive motion.

Points made in narration or dialog may be pictured even though the points concern objects located at the far corners of the world.

Analogies may be flashed on the screen to clarify obscure ideas that it is beyond the power of the printed word or the still picture clearly to transmit. Sounds important to the establishment of a truth may be faithfully reproduced.

Machines, products or processes are "cut away" in cross section; in other words, they are "X-rayed" to show otherwise invisible mechanisms in a few seconds of animated delineation—for instance, telling a complicated story that could not be told in hours of discourse.

Living characters, surrounded by the same conditions and environment as audiences, furnish a realism that creates *belief*. One hundred per cent concentration is assured, since the talking picture screen has no competition for attention—the moment lights go down.

Products may be "glorified" in color photography, and shown in actual motion in the process of manufacture or use. Executives can talk and be seen as they talk, intimately, in a hundred or more meetings at the same moment, from coast to coast. Music may be incorporated at proper intervals in a meeting to develop a favorable audience mood for a user's message.

But, it is in *versatility* that pictures excel. If the user's "message" is a new one, the talking picture screen will give it all the fanfare of a newsreel—more impressive to audiences than any other medium.

All such points should be taken into consideration when there is a communication job to be done. There

are occasions, however, when they are of secondary importance. A printed folder can be put into the mails in a week, ten days—speed. Talks in the field by executives in person permit a close personal contact with jobbers, dealers, and salesmen—contact. Printed sales instruction and policy rules may be transmitted by mail very cheaply—low cost. As in everything else, the cheaper way usually is the less effectual.

Most people shun formidable-looking reading matter, and salesmen must "picture" a printed idea in their own minds—mental effort. The screen does this for them. Personal appearance talks may be dull, owing to great differences in speaking ability and in personality of speakers. Interest may lag, minds wander, during a discourse unrelieved by the dramatic.

Audiences often either fail to understand what is read or said or they misunderstand—which is worse. It has been said that not more than twenty-five per cent of all sales manuals used in business are even read; forty per cent are not read through; the balance are never read at all.

A tire company, in order to get its travelers to complete a correspondence course, offered a cash bonus to every man finishing. Even then the number who finished was small.

Correspondence courses, by actual record, are considered successful if 5 per cent of the starters finish them completely. Compare this with the 100 per cent concentration, understanding, and interest inherent in the talking picture form of presentation, and it is

easily seen that for many purposes this medium is the least expensive in the end—considering final results.

It may safely be said, therefore, that when a communication job arises in any business, consideration of all these factors is essential to proper selection of the medium. The same applies to communication in other fields—promotion of an institution, a service, a cooperative activity, and so on.

III

OBJECTIVES, STORIES, AND SCRIPTS

O NCE the objective has been established and it is realized that a picture is the best medium to accomplish that objective, the user, to a degree, immediately steps out of his own particular sphere and into that of another—the picture producer.

Not that the user is through yet with his own part of the job. Before the practical application of the screen to the problem is reached, there is much preliminary work involved. Even though preliminary, this job is as important as any subsequent one in achieving the user's objectives.

At this stage certain procedures are open to the user, dependent upon what type of picture is chosen. A producer's creative man, by reason of varied merchandising and advertising experience secured by working with other clients, often can help solve problems which do not bear directly on the picture that is being planned.

The next step is to make a survey of the user's business, from the standpoint of the picture production itself. This may be accomplished either by executives concerned with the objective of the picture, or by the producer's staff, or by both cooperatively. However,

before such an investigation is made, these questions must be answered:

> Who can produce this particular talking picture with the greatest effectiveness and economy?
> On what basis shall a producer be selected?

Experience has shown that the safest way to select a producer is to investigate on the following points:

> Financial responsibility.
> Standing with former and current clients.
> Production quality.
> Facilities, including ownership of studios, carpenter and scenery shops, lighting and camera equipment.
> Employment of a permanent salaried staff or free-lance help.
> Experience of technical staff.
> Experience in producing this particular type of picture.
> Geographical convenience to the executives of the user who must cooperate.
> Availability of good professional talent.
> Licensee of a manufacturer of a standard sound recording system.
> Number of repeat orders secured.
> Union or nonunion crews and staff.
> (The unionized employes of a manufacturing concern refused to work when a producer's nonunion movie crew came into the plant to "shoot" activities. Several days of valuable

picture-making time were lost, as was much
money.)

Competency of creative staff for preparation of
outlines, scripts, and continuities.

Experienced directors with a knowledge of bus-
iness practices as well as a thorough training
in motion picture production.

Ability to produce pictures on schedule and de-
liver on stated date.

Facilities for print distribution, booking, promo-
tion, and projection in the field.

Facilities for maintenance, replacements, and
repairs for the user's prints and reshipments
to projection points?

Connections for theater distribution.

Ordinarily, it is futile and time-wasting for the
user's executives or employes to set about the prep-
aration of a "vehicle" in the form of an outline or
synopsis. But it certainly is good practice to have
them set down the facts to be conveyed to audiences
by the picture.

This can best be done in the form of a factual out-
line of material, without any attempt at visualiza-
tion or picture treatment, indicating the relative im-
portance of ideas, points, and elements. Up to this
point the cooperation of a producer's creative man
is advisable, though not necessary.

The practice of tossing over such a factual outline
to a number of producers and inaugurating a "story
contest," coupled with cost estimates, is unfair to

producers. A specialty manufacturing company learned at considerable cost that some producers specify scenes and effects in submitted scripts merely to get the order. In final execution many of these things are omitted or are substituted with less effective treatments.

No reputable producer today will enter any such contest because the main things he has to sell are intangibles: ideas and special knowledge. Also, his creative men are on salaries, usually high ones, and he cannot afford to use their time on speculative work.

Producers who do enter contests often lack experienced staff people, and the resultant vehicle is likely to be inferior. But, what is more important, it may be misleading, its execution within a budget doubtful, resulting in all kinds of trouble and extra charges.

Another reason is that there are at least thirty quality factors in a picture production. Scripts are only one. Any user who buys a picture production on the basis of one-thirtieth of the needfuls is likely to find lacking many others that are more important in the final result. He might as well assign the job to the man with the best camera, disregarding direction, talent, lighting, sound quality, and the creative factor. Because a movie script has no practical value until it is filmed in quality and with full effectiveness, and shown before the audience for which it is designed.

Many a script that reads uninterestingly assumes

surprising vitality when visualized on the screen. Experience and special training will determine in reading a script how it will "play" before the camera, how it will unfold, interest, and convince when translated into pictures in motion and sound.

It is the responsibility of the user to see that every point he wants made is included, that the general spirit of the picture story suits him, that no policies or rules are violated, that the canons of good taste (within his own business) are respected, that dialog or narration is "in the language" of his trade, that he is laying himself open to no damage suits and creating no antagonisms in his own field. Except where the picture element concerns the user's product, policies, or services, visualization should be left largely to the producer's experienced staff, the user paying most attention to the sound element—what is being said.

In so far as the "playability" of a written continuity is concerned, not one business executive out of a hundred can have a reliable opinion. Many successful plays and pictures have been made from scripts that didn't "read well" and vice versa. Stage producers know this. If a careful check is made before the producer is selected, and everything indicates that he has proven his ability to turn out good pictures, for good people, with repeat orders, the user will protect his own interest best by leaving motion picture quality to the producer.

However, any good producer will accept the help of the user's informed personnel in the writing of a

script. Usually, after preparing an acceptable vehicle, the script writer's duty lies in visualizing points to be made in the picture with regard to accepted motion picture technical possibilities and limitations.

He must also consider the production as a whole—not as a set of scenes strung together, but as a story built up with unity, emphasis, human interest, logic: an inviting opening, convincing development of theme and idea, and a strong closing.

One common defect in business pictures is the introduction of extraneous ideas: getting off the track of the story, striving to get over too many ideas and points in a given place, including too many facts and figures, putting long, involved speeches into the mouths of characters or narrators—all resulting in a jerky, often confusing jumble which leaves audiences wondering what it is all about. In one case, five executives of a concern posed before the camera and talked twenty-five minutes each. When the picture was screened, its deadly tiresomeness was apparent. Talks were boiled down, and points made in them were picturized.

Once the vehicle has been accepted—which, incidentally, will include at least the basic factual material the user has provided—script work begins. Following is a typical synopsis, printed merely as an example of the best form for clear understanding, by an inexperienced user and as a basis for the working script preparation:

OUTLINE FOR 11-MINUTE TALKING MOTION PICTURE

"THE COUNT"

People in the Story

Optical Goods Jobber Sales Manager
Sam Potter, Junior Jobber's Salesman
Bill Haig, Veteran Jobber's Salesman
Refractionists, Minor Characters

We are looking and listening in on a sales meeting being held in the executive offices of The . . . Lens Company, and find the executives of the company seated about a table.

The president (or other designated executive) is leading the meeting. We cut in at a point near its conclusion.

He is making a brief summary of The . . . Lens Company's sales problem and raises the point that perhaps a large number of jobbers' salesmen are failing to make full use of company sales points in contacts with refractionists.

"It is the salesman's job to know all about our lenses, and to rouse those refractionists who merely supply them on demand to get behind them to their own greater profit and that of the salesman himself. We have a real selling job to do, and we must persuade those salesmen who are not fully aware of it that, in order to make sales and get repeat orders, merely *calling* on refractionists isn't enough."

He says that, from his observation, jobbers' men need help in doing a real selling job on the product and "let me picture to you just what I mean by that . . ."

The lights go down, and a talking picture is flashed on the meeting room wall, quickly filling the whole screen. The picture is entitled:

"THE COUNT"

The title fades into a scene in a refractionist's place, and Sam Potter, a young jobber's salesman, timid-looking, hesi-

tant, is approaching the refractionist, who is occupied and busy, and after a desultory greeting, Sam says:

"How about some . . . Lenses today, Mr. Harvey?"

Harvey the refractionist turns to him a trifle petulantly, saying with some brusqueness:

"No, Potter. I don't find enough demand for them."

After which Potter, discouraged, replies:

"O.K., Mr. Harvey, see you later," passing gloomily out.

Now, a quick dissolve to a corner of the offices of a large wholesale optical outfit. We are shooting at the sales manager seated at his desk. He is fingering a sheaf of orders which Bill Haig, star salesman, about forty years of age, has just proudly handed him.

The sales manager is saying:

"Bill, I call this a great day's work!"

To which Haig replies:

"Not bad. . . . By the way, Henderson wants those . . . Lenses delivered immediately. So does Briggs."

In the middle of this talk Sam Potter comes in, tossing his hat on the rack, overhearing the conversation, eyeing the orders with sudden wonderment.

Clearly he is puzzled, and depressed, especially as the S.M. waves the Haig orders at him, with a smile.

Sam slouches over to his desk, sitting down dejectedly.

Bill notes his dejection, goes over to join him, puts his hand on Sam's shoulder, saying:

"Down in the dumps, Sam? What's wrong?" Haig takes a chair.

"Aw," Sam says, "I've made ten calls today and not an order! Guess this job is not for me."

"Maybe you made too *many* calls," reasons Bill.

"Say, as I see it, the more refractionists you see, the more business you *should* get. Can't deny that. I had hoped to do a swell job on . . . Lenses, but I guess I was all wrong."

"You *are* wrong, Sam. It's what you do and say when you call that gets business. I made only four calls today."

And now Bill sympathetically "draws Sam out."

He is interested in the young fellow, wants to see him make good, asking Sam to describe some of the day's sales contacts. Maybe Haig can help him, he's been a long time in the business.

Sam begins with a description of his rebuff by Harvey, and Bill explains to him the utter futility of an approach like that.

"Here's the way you should have done that," he says. "Let me tell you how I approached a man like Harvey today—and one from whom I got a big order, too."

The jobber's office scene fades, we are in another refractionist's place, and Bill Haig is doing the "approaching."

The correct way is dramatized, the result portrayed.

Sam describes and we picture other contacts, in each one of them a major error in salesmanship. After each one Bill points out the error and explains the proper way, which is pictured.

The theme running all through Bill's story, and in every contact is:

You must convince the refractionist of the value and public acceptance of . . . Lenses to his business—influence him to push their sale to the public, do everything possible to help him move his stock. How are you going to sell Harvey more . . . Lenses, for instance, when he is sitting back and waiting for people to come in and ask for them?

(The sequence is to cover as many selected sales contact points and "situations" as screen time will allow, after which we return our audiences to the jobber's office.)

Sam, enthusiasm renewed, takes a different view of his job.

"I'm going to quit counting calls after this," he exclaims, "and count *sales*!"

The camera travels back as the picture comes to an end, and we are again in The . . . Lens Company sales meeting.

The president of the company sums up and announces the fact that this picture they have just seen is to be shown to jobbers' salesmen everywhere to help them in building sales.

Musical flourish, and company trailer on

THE FADE-OUT

IV

TYPES OF PICTURES

I N PLANNING a talking picture, numerous types and combinations of types must be considered, in order to select the form best adapted to the subject in mind. The opinion of the producer should be given careful consideration in this connection: technical questions are involved as well as questions of cost, and a qualified producer has had practical experience upon which to base his recommendations.

It is possible here to describe broadly only those types of pictures most commonly utilized in the business field today, and to assign to them the uses for which they seem best adapted:

1. The dramatic-dialog type of story in which characters speak the words which get over the message of the user. This form has certain advantages: (*a*) where original, factual material lends itself to story form; (*b*) where the user prefers an indirect approach to his audiences by putting his message in the mouths of hypothetical personalities; (*c*) where an entertainment or humorous flavor is desired to please certain types of audiences; (*d*) where is desirable to supply a "pattern" for personal conduct, in an educational sense, to dramatize situations and intangible ideas, or to change an attitude.

2. The narration type of story is most effective when the user wishes to make a direct appeal to his audiences, to describe pictured material or things themselves—such as products, plants, machinery, facilities, or processes, or when user's executives or department heads are to convey a personalized message to audiences either via voice only or both visually and by voice.

3. A combination of these two types, by which a set of characters in a situation—dialog setup—carry the story as a whole, but into which at intervals a narrator's voice may cut in off-screen to amplify or to supplement facts and points made by the characters. Or, where the voices of actors or characters are carried over scenes which depict the points they make, or the products, processes, or things they describe, as a natural part of the picture story itself.

4. Newsreel type. This type is usually given the news flavor by treatment rather than otherwise, since it is frequently used where the pictured material or facts have no actual news character. It is a style of vocal delivery and picturization rather than a type of production, and is similar to the narration type. As a rule, titles are inserted at divisional points in the picture with musical interludes, the same voice (or several voices, if preferred) carrying the vocal element.

5. "Picture within a picture." This type provides for a character or some other person in the picture to show as a natural part of it, another picture hooked in with the story itself. For example: a salesman

(actor) is talking to a dealer and trying to sell him on the product or the user's advertising and promotional campaign. He sets up a movie in the dealer's store and the original audience sees him start the projector, the picture within a picture then coming to full screen until the run is over; after that, dialog and action revert to the original situation—salesman vs. dealer. This type has certain advantages, but has been somewhat overdone. It will, on occasion, serve to draw a distinct line in the mind of the onlooker (dealers or agents) between the main elements of the user's message. As, for instance, when the salesman in a sales call wants to explain his company's research work. In this case, the research picture may be projected as a separate part of the plot of the picture as a whole.

6. Cartoon. This type is useful (though expensive, if well done) where an intangible idea or situation is to be gotten over to presumably resistant groups without giving offense, and in the shortest possible screen time. An example would be careless driving attacked by a large accident insurance company with no official control over the attention of its policyholders, unwilling to preach, warn, or lecture, but desiring to inform and criticize good-naturedly. The cartoon type also is used for advertising products and services whose nature provides an opportunity for fun. A mosquito exterminator might easily lend itself to animated cartoon treatment with maximum beneficial results to the picture user.

7. Musical. To date, few musical revue types of

pictures have been used in business, but it is probable that we shall see more of them as time goes on. Some very successful pictures of this type have been produced, one of them carrying no dialog or voice whatever but relying solely on especially composed music to accompany the action which makes up the picture itself. This type is best where a series of impressions must be made by striking camera angles and action alone—where vocal delivery of detail is unimportant or unnecessary, the action alone telling the whole story.

8. The comedy type is risky, and is rarely used in the business picture field. It is difficult to make such a picture funny, so that audiences will not be laughing at the product or services, or message, or facilities of the user. Also, comedy tends to distracting episodes and incidents which take attention off the message of the user. They are hard to make really humorous. This does not, by any means, indicate that gags, jokes, and laughs are risky in other types of business pictures, if purely incidental and natural to the situation or story. A comedy would best serve in the business picture program where it is offered as pure entertainment, to be run in connection with an actual business special-purpose picture of one type or another.

9. Marionettes, puppets. This type has a limited use in the business picture field. The public—and this, of course, includes the members of the picture user's organization—is no longer intrigued by what are well known as photographic tricks. It might be of use on

certain occasions where the picture is for showings to juveniles in schools or institutions. Such pictures should be kept short, not over a single reel. Unless done exceptionally well, they should be avoided.

10. Address. This type consists of a personal talk by the head of a company or organization or some other personality, both seen and heard. It is very effective providing (a) the personality is pleasing, (b) his enunciation is clear, (c) the talk is short, (d) camera angles are varied. It is valuable on occasion in taking a personality from home office to field, being the next best thing to an appearance in the flesh. Another variety is for several personalities to speak in the same production as a series. More will be said later regarding executives' talks.

11. Stop motion. While comparatively costly, this type of picture is effective as a novelty. By it, inanimate objects can be made to go through sequences of action as if by magic. Its chief value and appeal is novelty, and as a rule it tells its own story and requires no narration. Music usually provides the sound element. Certain products lend themselves very well to this form.

The above outline has to do entirely with general types of productions. There are many divisions, subdivisions, combinations, modifications, and elaborations of these. It is well for the prospective user of pictures, if he be in any doubt as to the best type for his own needs, to see samples of each before making a decision, with his producer's advice and guidance, always considering whether the result of a certain effect is worth the cost.

V

PLANNING PICTURES ON PAPER

M ANY a commercial motion picture dollar has been saved by getting everything down on paper before the shooting starts.

It costs almost nothing to revise with a lead pencil—it is likely to be extremely costly to do it after a preview of the finished picture reveals mistakes or errors in judgment that the use of a lead pencil could have avoided. In achieving this objective, experienced film users usually follow a procedure which new users learn through costly experience. In practically every commercial picture the ideas and views of several executives and other interested user's people, employes, or agents are involved.

"What type of picture treatment shall be used, and what shall it contain?" It is important that every person in any way involved be brought into a meeting, preferably with the chosen producer's representatives at the time the vehicle, or synopsis, is first examined. At this meeting conflicting viewpoints are reconciled, differing opinions brought into line, revisions made.

An insurance company produced a talking movie supervised by a small committee of its executives.

Afterthoughts which occurred upon first screening of the finished print, and ideas and viewpoints of company officers who had not seen the script at all, increased the cost of the job by over 60 per cent— so many costly revisions were necessary.

Hours spent at this work will later save dollars and perhaps weeks of time. Once the vehicle has been gone over step by step, and final notations of revisions made, each person in the meeting should be required to initial a revised master copy.

In placing information in the hands of the producer as a basis for script work, it is important that the user take the producer fully into his confidence. Every angle of a problem and its answer on the picture screen must be carefully taken into consideration if the result is to be satisfactory.

Thus everyone is agreed as to the type and kind of picture that shall be produced. The experienced user then appoints a committee of two or three to contact the producer during the writing of the script and its subsequent filming. For the time being, the other interested parties are literally "out of the picture."

Then the script writer holds a series of meetings with the subcommittee, discussing the general treatment of sequences, proper points of emphasis, and something of the pictorial treatment. After this, the user's specialists are individually consulted, including advertising, sales promotion, and engineering authorities, department heads, and often, representative dealers, branch office people, and field men if there are any. For example: the script writer may

suggest that a product be shown in natural colors, or that a certain manufacturing process be shown in natural colors, or that a brief dialog sequence be set up with actors, to get over more clearly and to dramatize a sales situation that is an incident in the picture as a whole.

He will also make notes of trade and company terminology.

From these discussions and notes the experienced script writer prepares the scene by scene and word by word continuity. He then checks each scene with the producer's production department and, if a director has been assigned to the job, with the director, to make certain of practicability, locations, effects, production time required, and cost factors. It is from his script, after final revision and approval, that the picture is to be shot, and in order that the director and his staff may shoot the scenes with greatest economy of time and expense, the thing must be put on paper with due regard for the needs of studio crews.

This is a job for a man who understands the technical problems of production in detail, who can make use of all available devices and ideas involved, and yet who thoroughly knows *cost* factors. After all, he must keep the picture within the budget set up by the user.

Literally scores of elements enter into this cost phase, many of which are clearly described later in this book. When the working continuity or script is ready in first draft, all concerned are brought to-

gether again, though it is advisable for the script man to have a preliminary reading with the subcommittee, to "iron out" any inconsistencies or errors pertaining strictly to the user's policies, principles, factual material, and terminology.

Hence, when the whole meeting gathers much the same process is followed as in the preliminary vehicle or synopsis gathering. The script is now read by its writer, who interprets detailed treatment as he reads, clarifying purely technical picture references.

One corporation that uses several talking pictures a year finds it worth while to engage a set of professional actors to read the lines in the script and go through the action.

Again revisions are made and the views of all are brought into line; each one initials every page after revisions are noted on the margins or fly sheets. When the inexperienced user reads a working motion picture script he often is confused. Treatments and devices are necessarily described in studio terms, since scenes will actually be shot and cutting and editing done from that script.

Such confusion results largely from contact with a new and strange form of expression. The natural inclination of the businessman is to read a script as he would habitually read a printed page, folder, catalog, or circular.

It takes a high degree of imagination and long experience to visualize and to dramatize written *descriptions* of action *into action* itself. And it must be remembered that the director is yet to add his profes-

sional touch to the action. Many of the best treatments in pictures are improvised on the stage or set—suggested by something that happens or suggesting themselves at the moment.

In one commercial talkie, an actor playing the part of a motor accessory dealer became so disgusted at repeatedly muffing certain lines in his part, that he tacked on the exclamation "Aw nuts" after the tenth rehearsal. The exclamation was so apt that the director let it go as part of the diolog. That line got a laugh every time the picture was shown.

An assistant director or even an actor may see a chance to vitalize a scene by introducing incidents and action not mentioned in the script. What the inexperienced script reader fails to recognize in a picture's specification is the welding together of action from scene to scene, *visual* relationship of scenes to each other and to the picture as a whole, rapid shifting of locale, expressions, mannerisms, and "business" of the people in the story. Words do not always convey these fine picture shadings which the writer has provided and which the director preserves, yet they comprise the vitality-giving element.

In order to get the most out of reading a script, the inexperienced user should confine his attention largely to the sound track—dialog or narration. Here the factual elements are clearly and plainly noted, and with them the user is most concerned.

He will do well to take it for granted that the dramatic action described in what sometimes appears to be a cryptic and strange language is best

judged by the producer and his staff. Except, of course, in those sequences that picture products, plants, machinery, exhibits, processes, or promotion programs because these things are established, in various factors.

Generally speaking, modern business pictures are of these general types, with variations:

1. Character-action "situation"—dialog or drama type pictures.

2. Off-screen narration pictures—newsreel type.

3. Off-screen multiple voice narration—having more than one narrator.

4. Combination "off-screen" narration with dialog.

As a rule, when talk is about *things*, narration is most effective. When talk is about people or ideas, dialog is most effective. The best pictures use both treatments in proper relation to each other. The following elements should be looked for in reading a script in its preliminary stages:

1. Interlocking arrangement of ideas in proper order of relationship and importance.

2. Emphasis where emphasis is desired or needed.

3. Frequent but natural change of scene, for visual relief.

4. Dialog written as most people naturally *talk*, always considering racial accents, and characteristics of speech in various sections of the country.

5. Maintenance of realism of characters when playing parts peculiar to user's trade or business.

6. Proper use of music, fades, dissolves, or other

forms of screen "punctuation," to preserve unity and balance.

7. Accuracy of fact and statement.

8. Effective motivation of characters, that is, logical incentive for them to say what they say, believe what they believe, know what they are talking about.

9. Necessary element of "conflict" without which there seldom can be interest.

A motion picture has been summed up as a "situation" where someone either wants to do something or wants to keep from doing it, and is being circumvented or influenced by someone else. Without that element we have a "lecture." Most picture flops have resulted from failure to preserve this element, being merely a tiresome outpouring of words and facts.

Now, as to the forms in which scripts are best prepared for the purposes of user and producer. Following is the script form for dialog treatment most commonly in use today:

Scene INT CLASON STORE. Two-shot. Herrick noncha-
29   lantly rocking self from heels to toes, cigar cocked out of mouth, blowing great clouds of smoke upward, focusing steady, amused look at Pop Clason, behind counter, in act of scooping sugar from box-bin into gaily striped paper sack, glasses over nose, dander rising—

HERRICK

HOW LONG YOU GONNA KEEP
ON . . . SCOOPIN' SUGAR?

CUT TO—

CU REACTIONARY of Pop Clason. Glancing up in
30   act of folding sacktop, contemplating Herrick with ris-

ing anger. Then, resting lanky, wrinkled hands and leather-covered elbows on counter—

HOW LONG, HEY!

Pushing head forward, looking Herrick straight in eye, and retorting, with all the emphasis of generous, *set jaw*—

CLASON

'S LONG AS FOLKS COME IN
TO BUY IT.

Then, with final glance of defiance, turning to close sugar sack.

CUT TO—

Scene FULL TWO SHOT
31

THAT'S HOW LONG!

Moving over nearer Clason, resting against counter, removing cigar, as warns—

HERRICK

NO, IT ISN'T, POP . . . IT'S
MY IDEA YOU'LL STOP THAT
FOOLISHNESS WHEN THE
FIRST CHAIN STORE MOVES
INTO THIS BURG, AND . . .

Cutting in, and crashing fist on counter, as cat scampers at shock—

CLASON

C H A I N S T O R E S ! . . . BE
DAMNED TO 'EM. I BEEN
SELLIN' GROCERIES ON THIS
C O R N E R FOR THIRTY
YEARS . . .

Adjusting specs, leaning low over counter to make out charge slip, glancing up at Herrick—

> I AIN'T AFRAID OF NO CHAIN
> STORES . . .

Rising to full height, shaking fist—

> AN' I AIN'T GOIN' TO SELL
> THIS PLACE TO YOU CHAIN
> STORE FELLERS! . . . MIGHT
> AS WELL KNOW THAT *NOW*.

CUT TO—

Scene CU of Herrick. Laughing, shrugging shoulders, reaching
32 for near-by brief case, taking long pull at cigar, turning to go, then wheeling around again, eying stooped-over old man writing out bill with stub pencil with great labor. Shrugging—then—

> HERRICK
>
> OK WITH US, POP . . . WE
> THINK YOU GOT A GOOD
> CORNER HERE . . . AN' I'M
> WILLING TO SAY WE NEED IT.

Suddenly, taking defiant attitude—

> BUT THERE ARE OTHER
> CORNERS ON THIS STREET,
> DON'T FORGET, AND SOME
> OF THESE FELLOWS ARE NOT
> AS STUBBORN AS *YOU* ARE
> . . . GOOD-BY!

> CLASON VO
>
> MEBBE NOT, BUT I AIN'T
> DUMB ENOUGH TO SELL MY

BUSINESS OUT S'LONG AS IT
PAYS PROFITS.

CUT TO—

Scene CU, Pop looking after Herrick, breaking into smile.
33

FADE-OUT—

The form commonly used in off-screen narration pictures differs in that the "voice" is heard but the speaker is not seen—narration merely describing the points pictured. Like this:

1. FADE IN. Plane shot over Manhattan, Brooklyn, and the Bay.

Music down.

FIRST NARRATOR

NEW YORK — THE GREATEST HUMAN ANTHILL IN THE WORLD . . .

WIPE AWAY TO—

SURROUNDED BY A RANGE OF HUMAN ANTHILLS . . . THE CITY

2. PLANE SHOT showing Triboro Bridge area.

THAT POWER BUILT— THROBBING CENTER OF A COMMUNITY OF SEVEN MILLION SOULS.

WIPE AWAY TO—

3. PLANE SHOT, Harlem Valley PANNING to take in Westchester.

SEVEN HUNDRED SQUARE MILES OF CIVILIZATION UNEQUALED ANYWHERE ON THE FACE OF THE EARTH IN VARIED HUMAN ACTIVITIES — POWERED AND

LAP TO—

LIGHTED BY ELECTRICITY . . .

4. LS EXT, beacon light on top of Edison Building tower at Irving Place and Fourteenth Street.

SUPPLIED BY THE CONSOLIDATED EDISON COMPANIES WHOSE SERVICE TO THE PEOPLE OF NEW YORK HAS KEPT ABREAST OF AN EVER-INCREASING DEMAND OVER THE YEARS.

LAP TO—

5. LS impressive angle shot large Edison Power station.

THE COMPANIES' GREAT POWER STATIONS SEND FORTH VITAL ELECTRICAL ENERGY TO TURN MILLIONS OF WHEELS, LIGHT COUNTLESS HOMES, OFFICES, WORKSHOPS ...

CUT TO—

6. Pay day shot.

... CREATE NEW JOBS THAT FILL PAY ENVELOPES AND EASE THE TASKS OF MEN AND WOMEN ...

CUT TO—

7. Bridge shot.

... WHILE NEW YORK CITY, WHERE, 57 YEARS AGO, IT HAD ITS BEGINNING, IS TODAY THE ELECTRICAL WONDER OF THE WORLD WITH ITS SAFE, SPEEDY, ELECTRICALLY OPERATED SUBWAYS.

CUT TO—

8. Subway shot.

CUT TO—

9. New York Telephone Company largest switchboard in action.

    CUT TO—

    THE BIGGEST DIAL TELEPHONE SYSTEM . . . BRINGING THE PEOPLE OF THE WORLD WITHIN SPEAKING DISTANCE OF EACH OTHER.

10. Bread-making plant shot.

    CUT TO—

    ELECTRICALLY OPERATED MACHINERY IN ITS FACTORIES TURNING OUT EVERYDAY NEEDS IN BETTER QUALITY, AND WITH GREATER ECONOMY.

11. Railway train shot, Yankee Clipper.

    CUT TO—

    ELECTRIC TRAINS CARRY MILLIONS OF TRAVELERS TO AND FROM ITS VERY HEART . . . FROM EVERY POINT OF THE COMPASS.

VI

WHAT A SCRIPT SHOULD HAVE

It has been suggested that the picture user leave motion picture technical treatment (in script form) to the producer, confining himself with that portion which directly concerns his product, policies, methods, selling points.

There are certain general rules and principles, however, which should reflect themselves in the *reading* of a script by a non-professional, if it is to provide an effective picture. Because, even though the user's special audiences are jobbers, dealers, salesmen, or even consumers, they also are movie goers.

They judge movie quality by what they see in theaters; that is, by Hollywood standards. And even though a business picture is obviously designed to achieve a definite commercial result, even though it is shown in a hotel room, an office, or a home, it is still a *movie* and to a great extent is, perhaps unconsciously, judged as such.

A business picture must, first of all, establish an interesting *premise*. There must be an element of *suspense*, though not to the extent necessary in a theatrical picture; then continuity of thought and connectivity in sound and in action.

Sentences should be short and snappy, colloquial, without overdoing slang (unless the subject demands it). No attempt should be made to get over more than one idea at a time.

Involved sentences and phrases are not easily pronounced for recording even by skilled professional actors or narrators.

Sibilants should always be avoided. Connecting scenes, pictorially and in sound, should hinge or "turn" on each other. A succeeding scene, along with its sound element, should develop or culminate the scene going before, and should lead into that which follows.

In narration, the text should always bear directly on the picture scene accompanying it.

Switches from locale to locale should not be too abrupt to the eye: it takes time for eyes—and mind—to get accustomed to such violent contrasts in the brief time permitted by the moving picture screen. A picture should not be looked upon as a string of mixed beads of many colors, but rather as a collection of beads arranged on a string, with proper regard for harmonious and effective color combinations.

Dialog should always be written in the style of the character doing the talking, in harmony with his attitude, viewpoint, personality. For example:

Often, when a racy and effective dialog scene is written, a user will seek to introduce, as an afterthought, "heavy" facts or statements unnatural to, and entirely out of line with, the character of the

speaker or the "situation" he is in. In this way natural development of a dramatic situation is retarded, and such treatment may even appear ridiculous when screened. Sales or product points should be introduced in the style of the dialog if possible. If not, it usually is possible to get them over pictorially or in such a way as not to disturb naturalness.

In the case of a script calling for the dramatic-dialog or "situation" type of picture—always most effective in getting over policies, ideas, methods, as against showing products, plants, and machinery—naturalness should characterize both action and sound.

Characters should have a strong motive in what they contend for, a logical background of knowledge, before they presume, even on the screen, to preach, teach, or lecture. An actor playing the part of the user's representative, telling the user's research story to a customer, must be characterized as from the user's own engineering or research department in order to have proper motivation for what he says and, more important yet, the necessary *knowledge.*

An outstanding business picture failure resulted when a long-winded factual dissertation on the user's product was put in the mouth of an actor playing the part of one of the user's own dealers. The picture was literally laughed off the screen because a dealer scarcely could have either the motive or facts to make such a "plug."

For a character represented by an actor to extol a

product when he has no natural, definite personal interest or *reason* for doing so, is absurd.

Characters in pictures, whether Hollywood or commercial productions, should always have *motives* for what they do and say. In commercial pictures they must also have *knowledge* regarding what they say. There must be "conflict" between characters in a business picture or there can be little interest and no strong story.

Someone must disbelieve something and be convinced by someone else. Someone must be misinformed and be set right—always putting up the resistance which makes for the spirit of conflict which, in turn, gets and holds audience interest. Long speeches usually become tiresome.

Repetition, deadly in nearly every medium of communication, is especially so on the screen. Dialects, accents, broad "a's," etc., should be avoided in pictures for national distribution. New York accents, for instance, do not "go" in the South.

Formulae for talking pictures are clearly set, though there are endless variations. Of course, the narration type of picture is, in effect, a lecture, though even here, by the introduction of several voices, a certain degree of conflict can be developed as points and ideas are pictured, and quite effectively, even though we never see the speakers.

Main titles should always be carefully considered. First, they should be short—two or three words— and they should arouse curiosity.

Paraphrasing colloquial expressions is a good plan,

providing the title in some way reflects or ties in with the theme of the story. An antifreeze company produced a six-reel talking dialog "situation" picture to be shown before 140,000 automotive dealers and service station owners.

It was about an antifreeze material: how to sell it profitably, how to service automobile cooling systems. The title was *Liquid Assets.* The product is a liquid, and an "asset" to the dealer in that it is in *demand* and there is a good profit in the sale of it.

The title was colloquial, short, and a play on a well-known phrase. Consider the lack of interest in some such substitute title as *Selling at a Profit.*

A recent electric refrigerator production was titled: *Cold Facts.* A sound slidefilm production designed to sell a packaging system to retail stores was titled: *Easier Sale-ing.* A talking movie whose purpose was to show the popularity of an automobile tire was called: *Every Fourth Wheel.* A movie announcing a new and more liberal policy for a finance company was titled *Good News.* A reputable one-price retailer is shown battling a cut-price competitor in a picture titled *Behind the Signs,* and so on.

MEANING OF SOME TREATMENT DESIGNATIONS, AS USED IN WORKING SCRIPTS

(Only the simpler terms commonly used in scripts are explained below)

CU—Scenes shot in close proximity to the subject,

usually for the purpose of showing, by facial expression, reactions of a character to a "situation" or statement made by another character. In the case of *things,* to show detail or stress a particular point of detail.

Full Screen CU—Very close up. Face or object completely filling screen.

LS—Long shot. Camera so arranged as to embrace the entire scene being shot. In exteriors, this may include distance to the horizon; in the studio, the entire stage set.

2-Shot—Camera angle which takes in the equivalent of two complete human figures. If things are being shot instead of actors, angle and distance away is the same.

Fade—Where a scene slowly disappears in its entirety from the screen.

Fade In—The scene fades slowly onto the screen in its entirety.

Lap Dissolve—One scene fading out as another fades in, the action in both for an instant overlapping or both being visible on the screen for a short time.

Wipe—Wipe away. The effect of quickly "peeling" off one scene and revealing another. There are many variations in this, top to bottom, side to side, rotary, and so on.

Iris Down—A rapidly decreasing circular black-out narrows down to one detail or point in a full scene. For focusing audience attention on a detail or details of an action.

Zoom—Zoom shot. Camera rolls rapidly up and into scene, usually from a high point. For taking audiences quickly and impressively "into" a situation scene.

Cut—Where one scene directly follows another.

Bull's Eye—Same as an "iris shot"—the full scene quickly closes into a small circle which is held on one feature of the scene. The reverse is "iris-in"—the small circle quickly opening up on the entire scene.

Pro-Montage—Progressive montage. Several scenes on the screen at one time with other related scenes progressively taking their places by a dissolving or fading on and off effect.

Dolly Up—Camera slowly moves to a closeup to focus on a point of action or detail.

Dolly Back—Reverse of "dolly up." Camera trucked slowly back from a detail in a scene to full scene.

Travel Shot—Camera moves along as though with a person walking down a street or elsewhere.

Pan Shot—Camera remains in same spot but turns to follow an actor or object moving across a scene.

Follow Shot—Camera follows an actor or object at the same speed as it moves over a scene or over a series of connected scenes.

Animated—Cartoons that amuse or drawings that explain, showing mechanical detail motion, with cross-section effects and moving elements, such as electrical current going through a wire.

Bird's Eye—Looking down from above on exterior scene. Also referred to as "plane shots."

Int—Scenes made inside, in studio or other building.

Ext—Scenes made on exterior location.

Swing—Camera swings rapidly from one person or object to another, near by, with a speed blurring intervening objects.

Slow Motion—Action made to move very slowly by increasing camera speed.

Speedo—Action stepped up to a very rapid motion.

Matte Shot—Two or more scenes in action on screen at same time, divided by either vertical or horizontal line of demarcation, or other variation.

Roll Title—Title travels slowly from bottom of frame up as it is read.

Freeze—Where a scene is held still for a short interval, then resuming motion.

Flip Shot—Scene pivots like a still photograph, then the next scene appears in motion.

VO—Voice or voices heard but speaker or speakers are not seen.

VII

NEED FOR NOVELTY AND ORIGINALITY

No MEDIUM of idea communication is so likely to fall into the dull and commonplace rut as the talking motion picture, and no type of talking motion picture may so easily prove dull as the commercial type. At the same time, no medium has so much potential power for novelty and originality. For in it we have three dimensions which, singly or in combination, provide unlimited possibilities for original expression or presentation of ideas in novel terms. Theatrical movies must have novel and original touches as a matter of course, but the business picture, having also a definite job to do, must draw upon all these dimensions singly and in combination, to attract, to interest, to entertain, to impress.

Rarely can an inexperienced script writer succeed in taking full advantage of this wide range of available novel effects and devices, for the simple reason that to do so he must know continuity, possibilities and limitations of sound recording, have a practical knowledge of studio practice and stage set design, be familiar with the photographic phases of motion picture work, and at the same time know what such effects and devices cost and whether the budget for a given job will allow them.

A commonplace business picture has as little chance to do the job assigned to it as a commonplace theatrical production has to bring people to a theater and bring them back again. However well a picture user, or his advertising and promotional executives, may know his own problems of product, policy, advertising, and selling, only an experienced screen writer is in a position to bring to bear the most effective treatments and devices that will best convey facts to resistant audiences, leaving a clear understanding, proper impressions, and the desired attitude.

STUNTING: Few mediums contain the necessaries for impressing people in groups by stunting that talking motion pictures can provide.

There is almost a limitless range of tricks with cinemaphotography, sound, and motion, or all three in combination, that get over product and service points quickly, interestingly, and convincingly. Pictures are proof.

Consider a few examples:

A motorcar manufacturer matches his newest model against a whole field of horsemen in a specially "staged" steeplechase, and the car, taking all the "jumps," wins out. Here is a striking visualization of sturdy motorcar construction, speed, and control, telling the story a thousand times more convincingly than any verbal claim or printed page can do.

Another carmaker wants to prove quickly the quality of his springs and engineering as a provider of easy riding. The car is shown racing over rough roads with a glassful of water remaining unspilled on fender or running board. Another runs his new

model off the roof of a tall building and a series of post-crash shots show how little damage has been done.

An electric refrigerator manufacturer, to prove the stamina of his box and unit, builds a great bonfire around his latest model, and then ducks it into an icy river. Immediately thereafter it is opened and filmed still running, its machinery still making ice cubes.

A textile firm wants to show the strength of a fabric and employs a pretty girl to hang from a piece of it high over a city street.

There are innumerable instances where stunting along this line, fully effective only in talking motion pictures, has succeeded in making indelible impressions, getting belief for products, points, and service claims of innumerable picture users. But such stunting must be absolutely on the level. The employment of motion picture tricks—as tricks—is easily recognized by any movie audience. Today nearly everyone knows that such tricks are easily possible. And unless stunting is of the type, in substance and presentation, that is obviously genuine, it is best omitted.

PICTORIAL ANALOGY: The use of pictorial analogy is perhaps the most powerful factor inherent in talking motion pictures to impress the average audience quickly. It is the very essence of commercial talking picture technic, and few commercials fail to make use of it in one form or another to a greater or lesser degree. Visualizing by sound motion, or both, that which everyone clearly knows and understands, com-

parable to a more complicated or less familiar but similar thing or activity, clears up points which may consume hours in the telling, hours in the reading.

A sales manager wants to get over to his sales force the idea that it compares with an "army." Every man knows how an army functions. Salesmen are pictured alongside real infantry in action. Advertising is the big gun barrage firing advertising from the rear, "covering" the salesmen's advance against prospects—the "enemy." Sales and advertising executives are visualized as "generals," while supervisors, branch managers, and assistants are under officers. Here is action and human interest, combined with analogy, designed to give every salesman a clearer conception of his job, a better understanding of the organization and his own place in it, and an appreciation of the need for discipline down through the ranks.

"GLORIFICATION"—SPECTACULARS: A wide range of photographic, motion, and sound effects, to be used separately or together, is available for the picture user whose product or service demands a spectacular presentation or glorification. The powers of pageantry, lavish, artistic, or cultural, are available. Superimpositions, combinations of scenes in motion, color, supplemented by fanfares, trumpets, bands, or orchestration permit striking presentations of product—always providing cost is justified by result.

Women's fashion shows may be tied in with otherwise prosiac products; musical skits and dancing girls in lavish settings may be shown in combination with product or trademark.

LILLIPUTIANS: Lilliputian effects film normal actors; but, by superimposition over scenes in which the action takes place by optical printing and otherwise, a group of tiny people may be shown admiring a radio set as big as a house, with realistic and interesting effect.

AVOID THE DISTASTEFUL: In considering a talking picture script, it is important to check for scenes or words that may be distasteful, or in bad taste. Pictures are magnified so many times in projection that things and their effects shown or said are vastly exaggerated and may become objectionable—far beyond the point that would be the case in a printed still picture. Reference here is made to general audiences. There are, for instance, many occasions when pictures are produced for special groups, where the subject matter is necessarily of that character—as in the case of a medical picture.

SLANG: A talking picture should be written as people talk, and most people today use slang. The colloquialism is the most powerful force in talking picture dialog except in cases where the character doing the talking is of a dignified type. With actors portraying everyday people, common colloquialisms should be preserved. Slang can be overdone, of course, but it is usually extremely effective, making characters human and natural.

STOOGING: A script of the situation-dialog type should be scanned carefully for "stooging." Wherever a character's personality or his lines are such as to give an unnaturalness to what he says and does, or

where what he says is unnatural to his character, or where he is made to speak without conviction or knowledge, audiences are quick to recognize it and remain unimpressed.

Ordinarily, a formal discussion by characters in a picture, no matter how interesting the points made and the things said, tends to make them dummies. They fail to get the degree of belief which natural talk inspires.

VIII

FUNCTIONS OF SLIDEFILMS

THE glass lantern slide was on the American scene and in common use two generations or more ago. As a medium for communication, education, and promotion in the field of business and commerce, it was overlooked for years, its use being largely confined to lecture work in schools, colleges, and churches. Later the engineering and research men of business concerns adopted slides on a limited scale, within a narrow range.

Some thirty years ago, when the first movie houses set up in business, glass slides were used by theater owners for screen announcements. Later they were adopted by advertisers who, even then, saw in the motion picture theater a new screen medium for productive advertising to the general moviegoing public. At first their use was limited to merchants who had slides made up locally and paid the near-by theater for projection at certain points in each day's picture program.

The next step came when certain large corporations, supplying dealers with promotional material, printed matter, window trims and signs, included slides advertising their products, selling or giving

them to their dealers ready-made for projection in local theaters, and bearing the dealer's imprint. This type of slide still is widely supplied by corporations as an integral part of sales campaign material.

However, most moving picture houses have now discontinued showing advertising slides, for many reasons. Their use is almost exclusively confined to small theaters in small towns or rural communities. The natural development of the lantern slide is the *slidefilm*. Its adaption came much later, though inevitably, because glass slides are bulky. They must be packed in boxes when not in actual use. Reproduction is complicated and costly when many sets are required to permit holding meetings at many points at the same time. And, they are breakable.

They get mixed up, and where projection in consecutive order is necessary, this makes for delays and confusion in an illustrated talk. Individual slides in a series may get lost or misplaced, causing a gap in the continuity of the talk or lecture supplementing their use; or they may break from heat or mishandling. Shipping slides across country is expensive and slow.

On the other hand, the slidefilm, giving the same or better screen results, overcomes all these objections. As many as a hundred or more slides on a slidefilm strip may be mailed in a metal pillbox-size container, and are not easily injured if carefully handled.

A slidefilm is a strip of regular motion picture film "frames," each shot singly, from "copy" or photographs especially prepared, to size. Projection is

simple, a slidefilm projector weighing much less than most standard glass slide projectors. Copies or prints are cheap, permitting a dozen, a score, a hundred, or a thousand simultaneous showings in that many places.

Up to recent years, slidefilms were of the *silent* variety, lettering or intervening titles providing supplementary facts, picturing idea development and commentary. With the perfection of a supplementary phonograph record, and equipment to project the film-strip with correlated sound, slidefilms offered new and alluring possibilities as a medium of communication in business.

And business was quick to recognize it. With the further development of sound on record, it was found that practically all sound effects possible in talking motion pictures can be simulated. Several general types of sound slidefilms are in use today by hundreds of business concerns. They may be described generally as follows:

NARRATION TREATMENT: where a single voice enunciates text carefully correlated, progressively, with pictured material.

MULTIPLE NARRATION: where two or more voices alternate in enunciation of the text.

DIALOG TREATMENT: where a number of voices or characters carry on dialog correlated with especially posed still pictures of live models acting out the ideas which the dialog directs.

NARRATION-DIALOG: both narration and dialog sequences, dialog being largely limited to pictured

"situations" on the screen with characters posed to conform; narration in this case is the vehicle to carry the story as a whole. It is now possible to get nearly any desired natural sound effect or music on the slidefilm record, though such effects must be used with the full realization that the "dimension" of motion is lacking in slidefilm pictures. You may hear a factory whistle blow, for instance, but you can't see steam actually coming in motion from the whistle shown at the same time on the screen.

Slidefilms are often confused with motion pictures by those who have had no experience in the use of either. They are not only different in their major aspects, in the methods by which they are used and in the necessary steps of production, but also in the purposes for which they are used.

Many people get the impression that motion pictures and slidefilms, whether sound or silent, are designed to do the same job, that they are substitutes for each other. Some years of experience have finally allocated to each its separate job, and it may safely be said that most of the biggest users of both mediums are fairly well convinced of this fact. In order to define clearly the particular functions of the slidefilm in serving as a means of communication in business, it is necessary first to clarify the chief functions of the motion picture.

By reason of the element of motion and the speed with which a motion picture develops a theme, it is mainly useful in making one or a series of deep and lasting *impressions* on the mind.

A motion picture will change a viewpoint, correct a mental attitude, implant a general principle, by dramatizing, glorifying, delineating, persuading. It is active, vivid, real. While a slidefilm may exercise in limited manner many of these powers, its chief function is to *explain*, and there are good reasons for this. The slidefilm "moves" more slowly, its pace always under the control of the operator. It presents more detail and presents it better than movies can. Within a given screen-time, it can get over more detailed facts than a motion picture.

A complex problem can be better analyzed and broken down and the correlated spoken text may be tied in more closely to visualization with slidefilms than with movies.

The slidefilm is the best medium for:

Clarifying mechanical details.
Picturing products.
Instructing artisans, mechanics.
Picturing plants and factories.
Dramatizing model detailed "patterns" in selling.
Presenting promotions and advertising programs.
Illustrating lectures.
Visualizing plans.
Talking salesmen's consumer "manuals" or presentations.

Of course, these uses may be broken down into any number of others, for seldom are the objectives, needs, and ideas of two users identical. In relation to the above, it may be said with little fear of contradiction that, except in rare instances, among the uses of motion pictures is not that which is ordinarily referred to as "detailed instruction."

For purposes of educating people in the detail of

a subject, the slidefilm is supreme. For purposes of influencing people to *follow* a policy, accept a trade name, endorse a firm, buy a product, adopt rules, believe in an idea or ideal, follow a leadership, there is no medium equal to the talking motion picture that is properly produced to achieve its objective, and is shown to the right people at the right time, and under the right auspices.

IX

SLIDEFILM SCRIPTS

PREPARING scripts or detailed specifications for slidefilm productions differs considerably in many ways from the writing of scripts for motion pictures. Not only is the writing form different, but the many technical treatments peculiar to motion pictures are not involved. On the other hand, there are many points in slidefilm script development peculiar to that medium alone. We have to consider two types of slidefilm scripts: slidefilms with sound on record, and silent ones with titles. The latter, of course, have no sound accompaniment; they depend upon lettered legends, titles, notes, and labels for the textual element.

Certain important general rules in writing slidefilm continuity prevail in the case of both sound and lettered films. It is common among those with limited experience in the use of the slidefilm to consider a production as merely a set of pictures, drawings, maps, or exhibits "shot" on a filmstrip.

As a matter of fact, a properly written slidefilm script provides for:

(a) Setting up a premise.
(b) Logically developing the premise into a theme.
(c) Developing the theme into a conclusion.

The premise is designed to rouse interest. The theme, which is the explanatory, informative portion, should hold it. The conclusion should summarize and convince.

Hence, it will be seen that the most effective slidefilms are those written in such a way that, when screened, they tell a logically developed "story," with ideas in logical sequence. This is commonly called "continuity."

Material pictured in a slidefilm—the facts, in other words, from beginning to end—should be cumulative. Each "frame" should connect closely with the preceding frame and that following. Each sequence —which may consist of five to fifty frames—should stand by itself, yet be clearly hooked in with the sequence before and the one after. Each frame should conclude, develop, amplify or clarify what is said and shown in the frame preceding it. This applies to sound films as well as to silent.

It is customary to confine each slidefilm, when there is a series, to a single subject or topic, and usually this topic is developed thoroughly to a logical action-impelling conclusion. A typical example would be a slidefilm designed to inspire salesmen extra effort in order to reap added reward. For instance:

BY PITCHING IN AND WORKING
FOR OUR BONUS OFFERINGS, PAY-
DAY WILL MEAN A LOT MORE TO
YOU THAN IT DOES NOW.

The theme will picture and explain what the
bonuses are; tell and show how to make more sales
as a means of winning them; and conclude with a
brief summation as a reminder, and an urge to get
busy and "go to town."

The trouble with some slidefilms is that the script
fails to provide continuity that moves along, finally
getting somewhere. A mere string of miscellaneous
pictures with text to suit each, and without connec-
tives, is confusing, uninteresting, and often flat.

In the case of slidefilms with sound on record, the
script form differs. Here we have a double "track,"
since the sound must be spoken (on the record) in
correlation with the pictorial element.

PRODUCTION

X

PRODUCTION FACTORS THAT
AFFECT COSTS

C OST factors in producing a talking picture are represented almost entirely in what happens after the script is approved, and word is given to start "shooting." This does not mean that there is no expense attached to the creative or script stage. But that is largely under control. It represents the salary or fee paid to a professional script writer, and as a rule this period of expense should not exceed three weeks or a month. Usually, the time spent in writing and revising can be curtailed by organizing the work and by proper cooperation between user's and producer's creative people.

Since major factors of expense begin operating when the script is turned over to the production studios, it has been thought worth while to break down and analyze some of these factors in simple terms as they affect the picture user's budget, and the economical investment of his picture dollars.

So many users and prospective users of business pictures ask: What do pictures cost? Why do they cost so much? Why do some picture treatments cost so much more than others? Why do producers' bids vary so widely on a given job? Following is a break-

down of certain variables, to help answer these questions:

SILENT PICTURES: Silent pictures are less costly to produce. From a cost standpoint, however, it should be kept in mind that it takes approximately one-third more footage to tell the same story with a silent picture than it does with a synchronized sound or "voice-over" talking picture. This is due to the need for titles. Titles, of course, occupy screen time, which is made available for pictures in a sound version without them.

NEWSREEL TYPE: Newsreel type pictures, which can be made entirely upon location and need no quality directorial activity, no studio sets, no cast, or no sound on location, are the lowest priced type of sound picture.

Sound, of course, is "voice-over" and may include "canned" sound effects or music, both of which are described later.

COMBINATION TYPE PICTURES: Next lowest priced is a combination type, in which part is shot silently on location subsequently scored with voice-over, and with other sequences, shot in synchronized sound (direct recording) in the studio.

However, this style has several elements that may bring its cost above that of the straight dialog picture made entirely in the studio: widely spread locations involving travel, interiors on location needing lights, slow motion, animation, micro-photography, shooting trained animals, aerial photography, and various other forms of treatment.

STRAIGHT DIALOG: This type can be produced entirely within the studio for direct sound recording, with a nominal cast and sets. It calls for a full production staff and stage crew, and is the next highest priced basic type of picture.

PICTURE DOLLAR INVESTMENT: This is not a list of Don'ts. It is a list of production factors that add materially to the cost of a picture. Many times the added cost is all out of proportion to the value of the effect obtained. At other times the cost is well worth while. Other factors, which would seem to reduce the cost of a picture, usually add to it and result in an unsatisfactory job.

Always consider these points:

1. Will the result be a good picture?
2. Is it practical from a production standpoint?
3. Can the budget stand it?
4. Are the results worth the added cost?
5. Can the desired effect be obtained in some other way, more economically?

AMATEURS AS ACTORS: Never use people in the organization, or friends, who are strictly amateur actors. Use of amateurs increases the cost of a picture because they usually find it difficult to learn their lines and are likely to deliver them incorrectly —they become self-conscious, subject to "mike" fright, and rarely can act.

This necessitates more than the average number of retakes of each scene consuming excessive studio

time, and wasting the time of the production staff and studio crew.

Finally, the finished result cannot in any way be compared with performances rendered by professional talent.

EXECUTIVES' SPEECHES: In many instances, department heads of concerns who are users, or prospective users, desire to have an executive make a speech in a picture. Sometimes this is motivated by a "political" situation; at other times by a feeling that a certain executive should deliver a certain message.

No matter how well they may speak at a banquet table, executives rarely memorize a speech and deliver it with ease before camera and microphone.

The finished result often reacts unfavorably upon the executive who makes the speech. He may feel that his tenseness and obvious "fright" may have an unfavorable effect on his organization; likewise, the fact that he must read his speech, posted somewhere off-stage, is decidedly noticeable.

CASTING: In casting commercial feature pictures, the director's judgment should be foremost as to the selection of actors to play parts—because one of the most important factors in making any good picture is a good cast.

No director can be expected to produce a satisfactory job with actors who either do not fit the parts or cannot act or look the parts. And this holds true in the case of a commercial picture, wherein a cast of actors is involved. But there is this difference: users for whom the pictures are produced often want to

appraise the qualifications and the appearance of prospective members of the cast, and there are some good reasons why this should be done. A director often is not thoroughly acquainted with the policies of the user, his salesmen types, branch manager types, and other personnel. He may pick an actor who, while capable as an actor, may not conform to requirements as to appearance, or from some other angle. Naturally, any commercial producer would like the user's check on such points. A producer, for instance, would not want to put into a salesman's part an actor of a type that the user would not actually employ in his business.

But most users, in passing on a cast selected by a director, tend to forget that the actor's main job is to act. Consequently, the user has a tendency to judge whether or not an actor is fit for a part by appearance only. As an example, in casting a picture calling for a rural farm type, the director may select a certain actor to play an important part. But when a user is asked to pass on the choice, he sees a well-dressed man in a business suit, looking as if he had just stepped out of a "bandbox." He cannot conceive how this man could play the part of a "hick." If the same man were to appear before the picture user in overalls, blue denim shirt, clodhopper shoes and a straw hat, with a day's growth of beard, the latter would probably say "he's just the man of the job."

A casting director knows these things and makes necessary allowances for an actor's ability to assume dialects, if necessary, and make-up to look a part. No

actor ever applies for a job in costume—dressed for the part he is to play.

Therefore, it is of prime importance that directors' preferences be given consideration by the picture user. Of course, if a user has a penchant for hiring tall men of, say, thirty to forty years of age in his business, obviously he is right in rejecting short men of fifty. That is where his advice and counsel are most needed. The better an actor, the wider the range of his ability to play various differing types.

Take, for instance, Paul Muni. Meeting Mr. Muni in a business suit and without make-up he would not resemble Louis Pasteur or Emile Zola, yet he acted them convincingly. It must not be forgotten that the first requisite of an actor is that he be able to act, and it should be the director's responsibility to select such people only. Since the average user cannot often judge acting ability, some users prefer to leave the entire matter of casting to the director. Others prefer to pass only upon such actors as are playing parts in a picture wherein clients' people are being dramatized, leaving to the judgment of the director the selection of the other actors.

It cannot be too strongly stressed that, although the script is one of the most important factors in a production, if a good scenario is not interpreted to the best advantage by people playing its respective parts, the result will likely be a poor job. Sometimes it is advisable to show the user previous pictures made by a producer so that he may see various actors at work, giving him an entirely different idea of their

ability. If an actor has the ability to play only the part that he looks—a businessman type, for instance —he undoubtedly would not get much work.

COST OF CASTS: Actors' salaries are determined by their reputation, ability, and the length of the part to be played. The longer the part, the more time is required for study, and study and rehearsal time is paid for; so also is transportation, but not subsistence.

CHILD ACTORS: Most child actors, particularly between the ages of five and twelve, are more difficult to handle than adults. The additional time involved in rehearsals, and the increased number of retakes, add materially to the cost of a picture.

There is one other cost item: the presence of a parent or a tutor during the term of the engagement. Strict rules govern the child's working hours and the time to be devoted to study.

In most cases, child actors must be obtained from New York or Hollywood.

XI

ACTORS AND DIALOG

A NIMAL "ACTORS": Animals to do specific stunts are a problem and have definite bearing on cost, the amount always being difficult, if not impossible, to estimate in advance.

Many trained animals who work well on the stage are confused by the greater number of lights needed in the studio. Suddenly finding themselves in a strange environment, they cannot even perform tricks which they may have been doing for years. It takes much time and patience to get satisfactory results to say nothing of an excessive amount of film.

A trained pet dog hired for a scene in an advertising playlet talkie was so confused by the lights and strange surroundings that, instead of the hour of rehearsing figured on by the director, four hours were consumed in getting one usable shot—thereby raising production cost considerably.

LONG SPEECHES IN DIALOG: The longer the speech an actor delivers without pause, the more difficult it is to get a usable "take." Long speeches are not only harder to learn, but they tend to monotony, and the percentage of retakes on speeches of this kind is definitely increased.

UNFAMILIAR, TECHNICAL PHRASES: The average actor is accustomed to the type of dialog common in an average play or story. So the use of unfamiliar and technical phrases (figures, percentages, statistics) in a commercial film tends to confuse. This in turn lengthens the time needed to learn the part, again increasing the percentage of retakes. While such phrases are often necessary, they should be avoided whenever possible.

Often this is possible by rephrasing a sentence. For instance an unfamiliar word such as "molybdenum" (steel) may cause hours of rehearsals and many retakes before it is pronounced correctly—especially when it is part of a long speech.

WIDESPREAD LOCATIONS: A picture requiring shots in various locations, either interior or exterior, should be carefully considered from a cost standpoint. It may be necessary to travel in ten states to film locations called for, or it may be possible to obtain satisfactory locations in one city.

A manufacturing concern decided to film its widely scattered plant operations. The cost proved too high. By shooting all processing scenes in one factory, there was a difference of 38 per cent in the cost of the job, representing transportation for crews and equipment plus subsistence for the crew while en route.

Union crews are paid salaries and subsistence while traveling, whether during the day or at night. Union electricians must travel with a production crew when lighting equipment is carried from the studio to any

location. While in some instances additional men must be secured from local unions.

These are all important cost production items.

SOUND ON INTERIOR LOCATION: It is possible to record sound in any interior large enough to accommodate necessary equipment and still leave room for crew and actors. However, results vary widely: from fair to acceptable.

Quality of newsreel recording made on location naturally is inferior to that of feature pictures because of the conditions under which they are made.

In no case will the quality be comparable to that of studio recording. If a picture is part studio recording and part recording on location, it is very difficult to *match the sound*. While it may seem cheaper to the layman to use actual interior locations, the reverse is often true. Genuine economy may result from building a studio set, for the following reasons:

1. Better sound quality.
2. Better photographic quality.
3. Time saved by having all production elements under control.
4. Bigger space available when using studio is an important time-saving factor.
5. Better composition of shots, greater variety of camera angles.
6. Better action, lighting effects.

Working in actual locations presents many handicaps:

1. "Boomy" recording.
2. Limitation of movement of actors.
3. Limitation of lighting effects.
4. Limitation of camera angles.
5. Possibility insufficient electric current (amperage), which necessitates cutting down number of lights.
6. Limited working hours.
7. Necessity of working nights, thereby losing help of daylight for photography.
8. More time required for each "setup."
9. Larger crew needed to move and handle equipment.

This does not apply to factories, which in most cases are shot silent. Also, factories generally have ample room, ceiling height, enough current, and much daylight.

SOUND ON EXTERIOR LOCATION: On exterior locations extraneous street noises may drown out dialog. This is particularly important from the standpoint of sound quality when 16mm prints only are going to be used. There have been many cases of this kind where dialog was almost unintelligible. However, with 35mm prints of the same picture, the dialog was easily understandable.

This is due to the loss of certain frequencies in the reproduction of sound from 16mm film. Up to this time the quality of sound from 16mm film, despite the difficult technical and economic problems involved, is surprisingly good. But it does not equal that from 35mm film.

XII

NIGHT AND AERIAL SCENES

Night photography consumes more time in preparation and calls for much more equipment than does daylight photography, especially lights. Night scenes should be used only when they are absolutely necessary or actually pertinent to the story; and when the cost of the picture provides for them. This also means overtime for the production crew.

AERIAL PHOTOGRAPHY: Aerial photography is costly in several ways. First, the cost of renting and equipping a ship is high. Second, the cost of retakes is equally high. Special mounting gear is necessary for the camera in order to minimize vibration of ship. After the equipment has been taken to the required altitude, visibility may be poor from a photographic standpoint. This cannot always be determined from the ground before taking off.

A steady plane picture is hard to get because of vibration. A union ruling demands that cameramen and crew receive additional compensation for flying, because of increased hazards. A special life insurance policy covering crew must also be furnished by the producer.

COMPLICATED RUNNING OR "FOLLOW" STREET

SHOTS: Running street shots involve the use of a camera-car preceding or following or running alongside of one or more cars. This brings with it many contingencies over which the director and crew has no control, and naturally adds to the cost.

The most important is inability to control traffic, pedestrians, and other drivers who may spoil an otherwise perfect take, necessitating many retakes. Shots of this nature call for a bigger production crew than is needed for a stationary shot.

LARGE, ELABORATE STUDIO SETS: These add to the cost of a picture in many ways. The larger they are, the more time, material, decoration, studio space, properties, equipment and labor are needed to build and to light them. Frequently the desired effect can be got with much smaller sets.

Sets of period architecture cost more than modern sets.

UNUSUAL SETS: Unusual sets often require properties that are hard to obtain. It should be determined before a set is built whether or not such properties are available. For instance, one set included building an actual life-size working replica of the first electric generating plant built by Edison in Pearl Street, New York—a set which had to be authentic in detail and all machinery had to operate.

The budget should provide for any properties that need to be made especially for a particular set.

EXPENSIVE PROPERTIES: Elaborate living, dining or bed rooms, for example, must have furniture in keeping with the room. Properties are rented on a

percentage basis of their value, the more expensive the furniture, the higher the rental, which is figured on a per week basis.

Period, Antique Furniture: Furniture of specific periods—Empire, Louis XIV, Chippendale, Georgian, Spanish, Early American—costs more than modern furniture; and often is not easy to get.

This should always be considered in specifying certain types of furniture. It is a definite cost factor.

Exterior Studio Sets: By this is meant exterior sets built inside the studio, as, for instance, a gasoline station. Sometimes it is more advisable to build such sets inside rather than to use an actual location; especially when a great deal of footage must be made on the set.

Definite economies may be effected by providing proper lighting and having extraneous noises completely eliminated. Before this type of set is specified, it should first be determined whether an actual location would serve the same purpose, from both picture and budget standpoint.

Constant changing of sunlight on actual location must also be taken into consideration when trying to match photography throughout the picture.

Number of Sets: Obviously, the number of sets have some bearing on the cost. Yet, one elaborate set may cost as much as a half dozen or more ordinary sets. Sets can run in cost anywhere from $150 to thousands of dollars for a single unit. A drugstore set in the commercial picture *Seven Out Of Ten* cost

approximately $3,500. In contrast, eleven small sets have been built for a total of $950.

Consequently, the argument that a picture using a single set should cost less than one where eight or more sets are required, is fallacious. Cost depends upon the specifications for a particular set.

REENACTMENT OF HISTORICAL EPISODES: This type of treatment should be given a great deal of thought before specifying its use. It includes such sequences as Polynesians in war canoes, cavemen of the Stone Age mixing crude protective materials, as shown in a recent picture, Roman chariot races, Egyptians building pyramids, galley slaves, Indian tribal ceremonies, historical discoveries, and others. In many instances, the only source for such material is from film libraries, and it is usually a third or fourth duplicate negative, in such poor condition as to be almost useless. Reenacted scenes of this kind are costly, and in many cases unconvincing.

Before specifying such scenes it should be determined whether or not they can be made, depending upon the availability of costumes, sets, properties, suitable locations and their distance.

XIII

LIBRARY "SHOTS"

LIBRARY material should only be used when the scene called for either cannot be restaged or would require traveling or costly sets. In other words, historical events, great fires, launching of ships, riots, wrecks, and war scenes are necessarily library shots that could not be restaged within reasonable limits of cost.

Library material is limited, since only one or two concerns of any consequence furnish it. Current news shots are hard to get for commercial use. None of the large news weekly producers will sell them, because of the possibility of damage and libel suits brought against them by people appearing therein.

These things should be borne in mind when specifying library material:

1. *Can it be obtained?*

2. *No library material can be had from the original negative.*

Library scenes purchased are supplied in the form of a lavender print from the negative in the possession of the library, and in most cases that negative is not an original, but a duplicate which the library has made from the original negative or another lavender print.

Consequently, library scenes specified may comprise second or even third dupe negatives which compare poorly in photographic quality with the original negative.

3. In the average film library much of the material was made in the silent film days at a camera speed of sixteen pictures per second, whereas sound projectors run the picture at a speed of twenty-four per second. Therefore, any silent material used in a sound picture would have accelerated action—street crowds, vehicles, etc., would move absurdly fast.

The camera aperture size also would be wrong, because silent pictures are shot full aperture, whereas sound picture apertures must leave room on the film for the sound track.

Further, in considering the use of library material, remember that big producers—such as MGM, Paramount, Columbia, who own material of the quality desired—do not sell their shots to libraries, and their own library vaults are maintained exclusively for their own use.

The average price of purchasable library material is from $1 to $2.50 per foot without sound track. It is hard to buy library stock with sound track. But sound tracks of various natural sound effects may be purchased without pictures.

MINIATURES: These are costly to build, in most cases more so than a full-sized set, as they have to be done accurately to scale. The question of their use must be decided by the effect desired and from the standpoint of practicability.

PHOTO-IMAGE: Photo-image is complicated and

costly. A moving background is projected through a Translux screen (from the rear), with the set or a car in front of the screen and giving an impression of motion. It requires the filming of special motion picture backgrounds, increases the size of the production studio crew, and adds to the amount of equipment necessary.

The process increases time and labor to twice that of general studio work. For example, aerial backgrounds for a certain picture showing a cross-country airplane flight cost over $7,000; they were shot from the air at points between Los Angeles and Chicago. Then the interior of a transport plane was built before the screen, the backgrounds projected through the cabin windows, and an impression of actual flight obtained without going out of the studio.

"Dolly" or Trucking Shots: The first requirement of a good trucking shot is that it be smooth, that is, made with the camera moving at a steady speed.

To accomplish this, steel tracks must be laid on which to operate the dolly. These shots should not be specified when they can be avoided on exterior locations owing to the fact that smooth surfaces are generally not obtainable for the laying of such tracks. In the studio also many things are involved. The set has to be especially lighted for this type of shot. It must be rehearsed carefully so that, by changing focus as the camera travels, the scene will be sharp at all distances.

The microphone must be placed so that it can be

moved in and out of the picture as the camera progresses toward or away from the set. The many chances of "slipups" that are not involved in stationary shots definitely increase the percentage of retakes in trucking shots.

A trucking shot requires twice as much time as a stationary shot. When it is considered that a certain business picture production lost as high as $1,800 per day, the cost of a trucking shot is easily determined. They should not be used merely for effect unless the effect is worth the additional cost.

Trucking shots have definite purposes. The most important of which is to bring audiences "into" the story and to keep them there until the end of that particular sequence. Trucking shots, where the camera comes into or trucks away from people seated at a desk, should not be confused with a follow shot, where the camera travels with the character or characters talking and moving down a street.

CHANGE OF ANGLE: Change of angle simply means changing the location of the camera. For instance, we may be shooting three men seated at a desk engaged in a discussion, with the camera directly in front of them. To change the angle to one of looking over their shoulder necessitates moving the camera back of the man seated at the desk. This is referred to as change of angle, or another "setup." The more setups required to shoot a picture, the more time is involved. Not only the camera must be moved, but also lights, microphone boom, properties, and other equipment.

Setups naturally take time, average number of

setups made during a studio day being from ten to twenty if shooting in sound. In a factory the average sometimes is less, owing to the difficulty in moving around factory machinery and equipment that is in a fixed position and in small spaces. The number of camera setups made per day is not an indication of the number of scenes that will be shot in one day. It is possible to come from a long-shot to a closeup of a subject without moving the camera; instead, one uses a lens of a focal length different from that used for the long-shot. Consequently, from fifteen camera setups, it would be possible to shoot twice as many scenes merely by changing lenses, but this would not result in a change of angle. At this point it might be well to mention that the average number of scenes contained in one reel of film runs from 55 to 75.

SOUND RECORDING

DIRECT RECORDING (synchronization of lip-action with spoken words): This adds to cost because of time and labor elements, such as the addition of sound engineers, microphone boom man, and stage hands to the production staff use of expensive equipment, increase of the percentage of retakes made necessary by actors forgetting lines. Rehearsal time also is increased.

While it is easier to cut and edit a direct recording picture, the economy effected is more than absorbed by additional production costs. As a general rule, dialog pictures cost more than "voice-over" pictures. Obviously, fewer setups per day are possible when shooting direct recording than when shooting silent for subsequent "scoring."

RE-RECORDING: Re-recording is the process of combining several sound tracks into one, such as musical accompaniment with a voice or dialog or combining a music track, a sound effect track, and a voice track into one. For example: a "voice-over" picture treatment with music. The picture scenes themselves are shot silent. Voice and music are recorded separately. In the final combined print, these two sound tracks

must be re-recorded into one. This adds expense in various ways and, where price is a factor, the same results may be accomplished with voice only, leaving out music or sound effects. For pictures to be used on 16mm film, this treatment should be avoided whenever possible.

Music: Recording by an orchestra for main title or incidental music throughout a picture adds considerably to cost. The union scale for musicians when recording is $30 for a three-hour minimum session per man and $60 for the conductor. It will be seen from this that a twenty-piece orchestra would cost $600 for the men, plus $60 for the conductor, a total of $660 for three hours of recording.

Time needed for rehearsals is included in this period. In other words, rehearsals are paid for. Further costs are incurred: an orchestration recording requires use of the studio, sound equipment, sound crew, and film; also it complicates cutting and editing as well as other production work, and a subsequent re-recording is necessary to combine voice and music.

Music recording sessions have cost over $3,500 for one business picture. Recording title music only has cost as high as $1,200.

Music Clearances: To the above costs must be added that of getting copyright clearance for each number recorded. Briefly, this means the right to use that particular number. It may be restricted, meaning it cannot be used at any cost. Costs of copyright clearances range from fifty to several thousand dollars. Clearance is obtained from certain protective

associations that control the copyrights; or, in case of nonmember publishers, directly from them. The right to use a number vocally generally costs more than to use it instrumentally.

Permission to write a parody on any number costs still more than either of the foregoing. On the other hand, the numbers selected may be public domain, in which case their use is free. The fact that a number is used in a picture once does not mean that the same producer can use it again without charge. He must pay the amount of the clearance each time it is used and must check with the publisher before using it a second time, because there is the possibility that, in the intervening period, it may have been restricted for recording by the publisher or copyright owner.

The fact that it is played on the air means nothing. That is not recording. Generally speaking, current hits from current shows and pictures can never be used as long as the show is in production or circulation.

Use of Phonograph Records: Music can be re-recording from phonograph record to film or vice versa. This is an economical way of putting music in a picture, but it presents several difficulties. The first and most important is that in re-recording some of the original quality of the record may be lost. Most records of current popular numbers have vocal choruses which prevent the use of them in business pictures unless mere parts of the number will do. If

records are to be used, they must be cleared for copyrights and paid for the same as sheet music.

The practice of re-recording from records should be avoided when possible—the results are not comparable with direct recording by an orchestra.

MUSICAL ARRANGEMENTS: Special arrangements necessitated by the length of a picture call for the work of composers and arrangers, plus additional rehearsal time. Such musical arrangements are more costly than recording one that can be obtained from a music publisher. Original music can be written to escape clearance costs, but in some cases the cost of arranging exceeds that of clearing a copyrighted number.

ANIMATION: There is no better way to explain the operation of certain mechanical devices than by technical animation or delineation.

This treatment is comparatively costly. There are three types, which range in cost in the order following:

1. Line, or schematic, drawings.
2. Half-tone, or wash drawings.
3. In colors.

One important factor in the extra cost of animation sequences is the type used—that is, line, silhouette, wash drawings, retouched photographs, or color. Line drawings are the least expensive, while retouched photographs are generally the most expensive since they call for the greatest amount of time.

The length of an animated sequence is not a gauge for determining its cost. Several hundred feet of ani-

mation may be made with a comparatively small number of drawings, used in cycles and repeated, such as those of a man walking.

Again, a short sequence may need a great many more drawings than a longer one if the action cannot be made in cycles. The same holds true with the cartoon type of animation. The simplest type of animation action is the animated chart, wherein figures may flash in one at a time, or bars increase in size or length.

Another simple and comparatively inexpensive type of animation is that made from a photograph in which the only movement is that of arrows flashing in to call attention to particular features mentioned in the voice. An example is an automobile brake shoe on which animated arrows point out features as they are named and described.

A slightly more costly type of animation, also done over a still photograph or drawing, is the introduction of arrows depicting movement. For example, circulation of oil in an automobile engine or movement of fluid in a soda fountain carbonator—shown in action. An example of the silhouette type of animation is that used in several recent motorcar announcement pictures to show the action of the individually sprung wheels.

XV

USE OF COLOR

THE most expensive type of technical animation commonly used is that showing actual operation of a machine. For instance, the inside workings of an electric refrigerator, wherein many parts are seen to move at once. In this type, drawings must be handled from washes or retouched photographs to obtain realistic effects.

The cost of animation ranges from approximately $3.50 a foot for simpler chart forms and arrow action to $25 a foot for complicated technical delineations in which more costly drawings are enlisted. The most important cost factors in any animation are: number of drawings involved, type or types of medium used, and time involved in their creation. The number of drawings is determined by the complexity of the action. In other words, the simpler the animation sequence can be kept, the lower will be its cost.

In many cases animation has been used where a regular photographic job could have been equally effective and would have cost considerably less.

Superimposing animated arrows or floating lines over an actual motion picture scene shot in motion is practical. In some instances this method saves the

making of master drawings, the motion picture scene itself taking their place and animated arrows pointing to features, or moving lines showing the direction of "flow." The additional cost beyond the cost of the original photography is comparable with the cost of simpler forms of regular animation.

Such treatment involves double printing, calling for a duplicate negative and demanding special handling in the laboratory. Consequently, laboratory charges also are increased.

The same process is employed and the same additional cost elements are introduced when moving lettering is superimposed over motion picture scenes. Main titles double-exposed over moving backgrounds are more costly than those shot with decorated backgrounds, such as modeled boards, modernistic wallpaper, etc.

USE OF COLOR: Motion picture photography in natural colors has increasingly attracted users of commercial talking pictures. With many products color is an all-important point. In the theatrical field color is used to please the eye and to lend an added quality and naturalness to scenes portrayed. But an entirely different problem is presented when the commercial picture user adopts color. Product colors must be precisely matched.

There are at present two types of color systems—two-color and three-color. The two-color system is sensitive to reds and blues; the three-color system to red, blue, and green. The latter gives a full range of all the colors in the spectrum.

As a rule, the use of color should be confined to 35mm films and used only where color is important in aiding the sale of a product or in product identification. There is little point in shooting the interior of a factory in color unless a particular process—such as the processing of tomato juice, bacon, cosmetics, and other similar products—is of definite assistance either in selling or in identification. Even then the additional cost over black and white is also a point to be considered. Cost of raw film stock (in color), laboratory work, and prints is about six times the cost of black and white for three-color and two and one-half times the cost of black and white for two-color.

So far there has been no completely successful method of reducing 35mm color to 16mm. This factor alone has forestalled its adoption by many commercial users.

Objects photographed in color are not so sharply defined as those in black and white; color shooting needs more light, special costuming, more work on decoration of sets, and particular care in making up actors. The additional expense of color over black and white is, therefore, not limited to the cost of raw stock and laboratory work. Color printing was originally used in magazine advertising for the purpose of attracting attention. In view of the fact that motion pictures add sound and motion, addition of color is not so important from an attention-getting standpoint.

Another thing to be considered is the large number of color-blind people, a point not realized by many

producers and users. Statistics show that about three out of ten Americans are color blind, so that to these people a black and white picture is the only true one they can see, and even it is not correct in their vision so far as color is concerned. To many of these a color picture would seem rather terrible, whereas black and white is satisfactory. Color, if not properly used, is more distracting than helpful. Often, a highly colored object in the background or some place on the set—a picture, face, or piece of furniture—so dominates the attention of spectators that action in the picture may be missed. After seeing a historical subject, for instance, many people remember only highly colored blue and scarlet uniforms of soldiers instead of action. Color may be so overdone as to be actually distracting.

TINTING, TONING: By these processes motion picture or slidefilm prints are put through an extra "bath" after development, which projects the picture in any one of a series of tints—amber, blue, green, and so on. This treatment was widely used in the silent days, blue especially for moonlight scenes. In tinting, highlights of the scene are colored along with shadows; in toning, highlights remain clear and white, while shadows are colored—giving an added depth closely approaching perspective.

Either process greatly improves most pictures; adding a desirable warmth and makes the picture easier on the eyes, tending to reduce possible glare in highlights. These processes are inexpensive, and recently Hollywood producers have revived them with satisfactory results. If only certain scenes are to be tinted

or toned, such scenes must be spliced in each print. If the entire production is tinted or toned, splicing is unnecessary.

SLOW MOTION: Slow motion should not be specified for interior shooting unless it has been determined in advance that enough lights are available.

This treatment requires a tremendous amount of light. With exteriors, it can be used only in the brightest sunlight. It increases cost because it uses eight or more times the amount of film needed to show the same scene at regular speed.

A 40-foot scene at regular speed would need 320 feet of film, to cover the same amount of action in slow motion—an 8 to 1 ratio.

Cost is increased proportionately. Most cameras are equipped for an 8 to 1 ratio. Special equipment necessary for higher speed ratios as high as 1,000 to 1 have been attained. (Slow motion scenes are shot fast —and appear slow on the screen. In "Speed-up" shots the camera is turned slowly, appearing fast on the screen.)

ELABORATE TITLES: The cheapest kind of main title is a printed card. Increase in cost is as follows: hand-lettered card; hand-lettered card with art background; lettered card with a motion picture necessary background; and last, main titles requiring the building of special equipment to secure particular effects.

If music is to be used with the main title, it is an added expense. Titles may seem a relatively small cost factor as compared with a complete production,

but they can become important if judgment is not used in the selection of type and background.

ANIMATED TRICK TITLES: These are in a class by themselves and can result in a cost far beyond the value of the result achieved.

OPTICAL PRINTING: Optical printing is a means of making wipe-aways, lap dissolves, fades, bull's eyes, double printing, photomontages, and various other transitional effects used in pictures.

The process takes time, necessitating the use of dupe negatives with that portion of the film in which it is used, and adding to the cost. These various transitional effects have definite purposes and are effective when properly used.

PHOTOMONTAGES: This is a combining of several scenes into one, or the overlapping of a number of scenes so that two or three of them are on the screen at the same time. It is done on an optical printer. Photomontages are comparatively costly when eight or ten separate scenes have to be shot to make one scene that is no longer than any single scene, or when only one shot is used.

A photomontage made up of ten scenes of ten different salesmen, ringing ten different doorbells would necessitate ten different location shots. However, if a photomontage scene is used as a summary of a picture and is made up of shots already appearing in the same production, this effect can be obtained by merely doing the necessary optical printing job on scenes that had to be made anyway.

"GOLDBERGS": This is the name applied to the

many freak and complicated gadgets, large and small, which must be especially designed and built to accomplish certain effects. A number of these have recently been set up: A 32-foot collapsible stand, the shape of a pyramid, from which overhead shots can be made: An especially built tank with water wheels to obtain a flow of water in certain directions to illustrate action of air currents on various models of streamlined automobiles: A miniature stage, operated hydraulically by an automobile brake pedal assembly to demonstrate the power of hydraulic brake action.

All these things can be done and are constantly being done. The determining factor should always be, is it worth the cost and does it get over the point better than any other less costly illustration could do?

It is not intended here to give the impression that these things cannot or should not be done, but rather to impress the necessity of careful consideration in asking for certain scenes, and in determining their relation to the cost of the completed picture. Also it is intended to make clear some of the variables in business picture production which so often confuse the picture user when he receives a wide range of prices from various bidders for his picture production.

"STRUCTURE" FOR COST ESTIMATION

M ANY users of commercial talking pictures express surprise when a producer is unable to give the exact cost of a production before the synopsis or plan stage is reached.

Many also are surprised because a producer often cannot give a definite cost figure even when the type of picture has been outlined on paper or verbally discussed in a plenary meeting.

They are even more confused when a producer is unable to give an exact price after showing an actual production of the type the user has in mind. No reliable producer will attempt to quote an exact price on any production until the final approved script is in hand and all cost factors are known in detail. In cases where producers give such estimates, invariably one of several things happens:

1. The producer finds that he has underbid and must cheapen and curtail as he goes in order to save himself. He alone has this power, and often the user is not aware of what has been done along "corner-cutting" lines except in that he recognizes that the job falls short of expectations, often of requirements.

2. The producer, finding he has underbid, presents

invoices for "extras" after the picture is finished or even while it is in production.

3. Or, such a haphazard estimate, based on guess-work, suppositions, and hunches may be higher than that necessary to a satisfactory result. In such a case the producer, if not committed to a set profit margin, may pocket the overage, the user being none the wiser.

In other words, the user has paid more for his picture than was necessary, even allowing a normal return on investment, experience, and time by the studio.

Therefore, well-established, reliable producers furnish a cost "range" at the time a synopsis is submitted and approved. This can and should fall within 20 to 25 per cent of the final cost of a job. With some types of productions an even closer range may be supplied at the approved synopsis stage, and it is also possible at the outset to write a picture to a definite budget when certain facts are at hand.

We have already noted many of the variables in production costs. Now we shall take up rigid, set cost elements of which enter into nearly every talking picture. It is true that in rare instances some of these set factors may not enter into a price estimate. It is also true that other factors which appear on rare occasions are not covered here. But, all in all, the rigid elements which any producer must consider are:

1. Overhead costs, not directly charged against any one production.

2. Survey of user's problem, creative work, script writing research.
3. Studio rental, whether producer-owned or rented.
4. Scene or set design—special effects.
5. Scene or set construction, painting.
6. Investment in sound equipment.
7. Electrical current consumption.
8. Investment in lights and lighting equipment, cameras, studio equipment.
9. Salaries and wages for stage crews—electricians and helpers, script girls, sound crew including assistant (always at union scale).
10. Rental of location.
11. Meals on location.
12. Equipment transportation.
13. Talent: actors, actresses.
14. Costumes.
15. Make-up man.
16. Production stills.
17. Cost of raw film stock—negative.
18. Negative processing.
19. Raw positive or print stock.
20. Positive processing.
21. Cutting and editing work print.
22. Optical work.
23. Matching negative to approved work print.
24. Recording.
25. Music.
26. Re-recording.
27. Copyright clearances.

28. Special arrangements.
29. Sound effects.
30. Titles.
31. Animation.
32. Contingencies (weather, illness of cast, retakes).
33. Royalties (sound).
34. Narrators.
35. Making lavender negative for printing copies.
36. Transportation for crews and talent on location.
37. Purchase or rental of furniture and props.

Progress made in motion picture production equipment, especially in sound recording, and the constant improvements still being made, cause a rapid obsolescence. Much of this equipment is extremely delicate, expensive, and complicated. Hence, the producer owning his own equipment must figure on writing off most of it within a few years.

Also, if he wants to keep up to date—which is clearly reflected in the work he turns out and the service he gives—he will be constantly adding to his technical facilities as improvements are made available by equipment manufacturers.

It is variables that make cost estimates unreliable unless finished and approved scripts are in hand, specifying each scene, locale, number of sets and shots needed, amount of travel involved, size of cast, if any, and conditions of light and space in factories,

plants, stores, offices, or other locations. Even when a picture is broken down on the basis of rigid cost factors, variables may still appear as the work progresses.

Conditions actually found on location may slow up work and hold expensive crews idle. The number of clear days of sunlight allowed for may be reduced. Or in the middle of a day on location rain may stop all work. But pay goes on for a full day. The user's representatives on a job may have new ideas of treatment suggested by a location itself. These may involve a greater expense than was provided for in the original estimate. Pictures are ordinarily paid for as follows:

> 25% upon signing contract
> 25% when script is approved
> 25% when photography is finished
> 25% upon delivery of first complete and approved copy.

Progressive payments are customary, for good reasons. Talking pictures are made to order. If, for any reason, the user should not proceed with the work once it is under way, there is no market for work done or scenes shot. The loss would fall on the producer, and with no recourse.

The producer begins spending money for work the moment a contract is signed. Much of this is day by day cash outlay. Progress payments allow the user to "change his mind" at any stage in the procedure for reasons quite unrelated to the value of the produc-

tion. Strikes, raw material shortage, factory break-downs, changes in advertising or promotional plans, sudden changes in models or lines or products, product shortage—any or all of these contingencies may halt a picture after several thousand dollars have been invested in preliminary work.

XVII

PRO-RATING, COOPERATIVE PROGRAMS

IN CERTAIN types of organizations when special pur-
pose talking pictures are under consideration,
there often arises the question as to whether or not
all or a portion of production and print costs may be
passed on to jobbers, dealers, and others getting a
direct benefit from the program.

A great deal always depends upon the policies of
the picture user, his jobber or dealer relationships,
and the structure of his field setup. In the case of a
vertical trade association, supported by various busi-
ness concerns within a particular industry or activity,
prorating picture producer's costs among all mem-
bers is common practice. This plan, however, is not
always so easy to adopt where an individual business
concern seeks such monetary cooperation among its
agencies, which are usually only loosely associated
with its activities. One primary difficulty in carrying
out a pro-rated program of this kind is inherent in the
association idea itself—i.e., conflicting opinions of
various members of the group, and differences in in-
dividual member policies, products, advertising, and
promotion activities. Hence, such pictures must be
so prepared that they will meet the needs and desires

of each contributor—a thing not always easy to accomplish, though it has been done with success.

A growing number of associations or trade groups are coordinating conflicting ideas and policies of member firms, producing pictures with a range broad enough to suit all needs and views and prorating costs over all members of the group. In other words, businessmen are learning that talking pictures may be successfully produced to publicize, advertise, or boost the industries of which they are a part, without direct exploitation of individual concerns, people, or products. Several plans have been operated successfully, having for their basis the apportionment of picture costs among jobbers or distributors and even dealers. In this way the film-using concern prepares and produces the talking picture negative and sells copies or prints to agents or jobbers for use in their own interests and, indirectly, in the interests of the firm supplying the picture.

Nearly all talking picture programs in which the user desires to pass on all or a portion of the cost to the "field" develop a number of factors that are not present when the user himself stands the cost of the production, lending or giving copies to all agents or holding complete picture meetings for them and meeting all expenses.

First, each agent or distributor, inasmuch as he is helping to pay the bill, will wish to have his say as to the type of picture produced, and as to its content.

Second, the user will find it necessary to engage in enough preliminary investigation to discover the

degree of interest in such a program—among those who will be expected to share in its cost. By arriving in advance at the share of each cooperator and getting definite commitments, such a program will have a better chance to succeed.

For instance, in the case of regular slidefilm training service, designed for retailers in the specialty field, film users supervise productions, finance them, and charge each dealer for a complete picture service. The subscribing dealer purchases a unit consisting of a projector, a screen, and copies of a definite number of subjects with records over the year, as a rule, one every two weeks. He pays on the monthly basis, the equipment being his own within a definite time; after that his film service costs him only the price of copies or prints of pictures. Such a program may or may not include occasional consumer-selling pictures for use in homes or offices of suspects and prospects, in the dealer's showroom or show window.

A program of this kind enables a large manufacturer with the proper field setup to operate a complete visualized program at only the cost of home office administration. One concern has over 5,000 such units working among its dealers. In fact, on such a large operation, payments and profits on prints or copies along with records is nearly always enough to cover completely the cost of all productions. The picture user is thus in a position to get negatives of program productions from the profits inherent in copies sold to dealers.

There is no reason why this same basic plan cannot

be worked out for talking motion pictures, except that the expense is greater for equipment productions and for each projection unit. Already it has been used on a limited scale with talking motion pictures; where the setup of the user is adapted to it, there is great promise for the future. Common practice in regard to other better established promotions is a reliable guide in considering this type of program. If jobbers, agents, and dealers are asked to help pay for local consumer advertising space in cooperation with manufacturers, there seems to be no good reason why it is not just as ethical to sell copies of special-purpose sound slidefilms or talking movies on a similar basis. Few sales promotion kits for point-of-sale use today fail to include one or more "stock" slidefilms (with record) which the jobber or dealer, or both, may purchase at unit cost along with window trims, demonstration kits, electric signs, and other exhibits.

By far the greater majority of American business firms using talking motion pictures prefer to stand the cost of production themselves, just as they stand the cost of national consumer advertising. If distributors and agents are asked to cooperate financially and otherwise in getting showings, that is only fair and reasonable. In the case of "pocket" type silent slidefilm projectors, or even of sound-on-record portables, used by agents' or dealers' salesmen in the homes and offices of prospects, the dealer is nearly always called upon to buy both projectors and films in the interest of his salesmen and his own profits. There is no gen-

erally followed practice in apportioning costs of picture programs in business, each user finding it necessary to consider his own policies, distribution relationships, and objectives in that connection.

It may be said, however, that the basic principle of prorating costs among those who will benefit directly is nearly everywhere accepted as a sound one. Where agents have sufficient interest in the use of pictures to help pay for their creation, they will do more to get maximum showings where showings will do the most good to all concerned.

Still another type of program is gaining in popularity year by year. Under this plan a large concern doing a strictly local business, such as a gas or electric company, produces a consumer-appeal special-purpose picture in the interest of public relations, service, or sales and sells copies of it to similar local companies in other cities for the same objectives. In this way the company originating the production or productions is able to write off at least a portion of its original negative cost. Slight modifications are often necessary in such pictures to meet purely local conditions and policies, and they are paid for by the company making the print purchase.

So alike are problems and operations among such concerns that it is no problem to write and produce a picture meeting the needs of all. Special main titles and trailers tie in the picture with a local user, and visualized material is planned and shot to omit recognizable local signs, plants, people, or locations.

A good example of this would be a picture selling power laundry service advantages and conveniences to the housewife against washtub drudgery—a policy followed by every laundry and a story that is much the same in every community.

XVIII

ADDING SOUND TO SILENT PICTURES

REHABILITATION of silent commercial pictures through the addition of sound track is practicable, comparatively inexpensive, and usually well worth while. Many commercial picture users had this done with the coming of sound-on-film, and have enjoyed additional uses for their pictures far beyond all original expectations. Such work should be placed in the hands of a professional producer with professional facilities and equipment.

Certain important factors enter into this job if the result is to be satisfactory. In the first place, all silent pictures made before sound came in were "shot" at the rate of 60 feet per minute; sound pictures are "shot" at the rate of 90 feet per minute, and present-day silent pictures at the same speed. Adding a sound track means that the picture must be run at the sound rate speed, and this may have the result of SPEEDING up the action in scenes while sound runs at normal.

In the majority of cases this differential is not important nor is it distracting. It is true, certain types of action suffer, but a professional producer can forecast the ultimate effect. About one-third of all silent

commercials are made up of titles—the explanatory cards that are introduced between and over scenes to carry the text which supplements, explains, and amplifies them. When sound is added, all titles, as a rule, are eliminated, and at the same time the speedier projection rate reduces the screen time in the revised sound version so that the ultimate picture will be much shorter than the original.

It is rarely possible or feasible to take a silent picture in which characters talk in pantomime and to score dialog which synchronizes with lip movement. Running commentary by an off-screen voice is the best treatment for a commercial picture originally shot as a silent. To this may be added natural sound effects of various kinds, including music. Nearly every common sound can be recorded on the film, and others not in stock may be imitated by an effects expert. Or, two, three, or more off-screen voices may tell the story.

Then, too, silent pictures make no allowance for space on the side of the film for the sound track. The laboratory must reprint the silent picture in a way to allow for this track. This alters the composition of the original picture by cutting off part of left-hand side of each frame. When old silents are revised for sound, it is nearly always necessary to do a certain amount of scene editing, and often to retake or remake additional scenes to suit the sound version. Naturally, each commercial production differs in content, and each job must be judged by the problems presented.

In revising an old silent and adding sound, the best procedure is first to make a typewritten transcript of the silent version, numbering, describing, and estimating footage or length of each scene by itself, and the same with titles. Commercial producers are set up to handle such work. A sound script is prepared from this, scene by scene. Once this is satisfactory, the job of fitting silent scenes already made to sound script specifications presents itself. When the picture track is satisfactory—on paper—the narration sound effects and music are written in to fit the action. In the connection, it is important to remember:

1. It is not necessary that the voice or sound should completely "cover" a given scene as to length.
2. It is vitally important that the sound written for each scene take no more time than the scene itself.
3. It is not necessary to carry a voice over every scene.
4. On a series of four or five scenes, the first of of which establishes the idea, those that follow merely give details, with voice over the first only, allowing each subsequent related scene bearing on the point to tell its own story.
5. All rules suggested elsewhere covering narration type of sound picture apply here.

Often products and models pictured in old silents

are no longer manufactured, persons appearing in them are dead, processes delineated are outmoded, old plants have been replaced by new, machinery has been modernized, and so forth. For such reasons, revamping old silents to sound may mean reshooting certain obsolete material, substituting something else for them, or cutting them out altogether. It may be cheaper and better to make an entirely new picture.

It is next to impossible to take an old silent commercial job, edit it, and add a sound track, unless the original negative or a lavender is available and in good condition. Many commercial picture users are surprised when a producer asks for the original negative; they believe that a revised job can be done from a print. Usually, even the print is brittle and in bad shape generally. Its only value lies in that the commercial producer's staff can view it and make a transcript of its contents for guidance in planning a version with sound.

That is one reason why it is so important that the commercial user allow his producer to store negatives in special vaults where proper temperature and humidity are maintained, because under these conditions, revisions can be made from time to time, over a period of many years.

Theoretically a commercial motion picture negative is the property of its producer. He has a definite equity, as producer, in potential sales of prints or copies, allowed for in his production estimates. Unless the contract specifies that the negative shall be turned over to the film user when production is fin-

ished, it is customary for the producer to retain it, pending further orders for copies.

To revise and add sound track to pictures shot in 16mm size is almost out of the question, and any producer who attempts it is gambling with the goodwill of his customer. As a print or copy is almost certain to be the only thing on which to work, it must first be enlarged to 35 mm or professional size, then reprinted back down to 16 mm in order to include the sound track. As yet professional sound recording equipment is unable to record sound directly on 16mm. It must be recorded on 35 mm and then reduced.

It can readily be seen that in these several stages much pictorial and photographic value is lost; unless the original job was more than exceptional in quality, this will reduce the value of the final result.

Producers avoid patching in scenes or strips in film of short lengths. Once in a while this cannot be avoided as, for instance, when a given section of the picture is tinted or toned a special color. Or, when a spoiled strip must be replaced with a perfect reprint. Patches are likely to break or pull apart, or a patch may jam in the projector as the film runs through, especially if the patching is the work of an amateur. This has spoiled many a showing of a good picture.

XIX

SLIDEFILM PREPARATION, PRODUCTION

IN MANY respects there is a wide divergence between the necessaries for making a motion picture from an approved script and doing the same thing with a slidefilm. Procedures, equipment, and quality factors are different. Yet, variables are perhaps as many in slidefilm production as in motion pictures. An organization contemplating the use of slidefilms, whether in sound-on-record or titled form, will want to know the requirements for original copy in order to attain the best result with greatest economy.

Roughly speaking, original copy elements for a slidefilm involve:

REPRODUCTION FROM ORIGINAL COPY	*CREATED* AND COPY POSED AND PHOTO-GRAPHED TO ORDER
Maps	Dramatic scenes, with live models on sets built to order
Charts	
Exhibits	
Advertisements	Buildings
Forms	Personalities
Printed matter	Machinery
Sketches	Equipment
Plans	Exterior scenes
Letters	Store interiors

Tabulations	Store exteriors
Photographs	Offices
"Library" pictures	Products

In nearly every instance, once a slidefilm script has been written, revised, and approved by the user, a certain amount of what is commonly referred to as "original copy" is available in the user's files to help illustrate certain points. This material, consisting of pictures, printed matter, exhibits, plans, or tabulations, generally varies in size and shape. The standard "field" (size and shape) of an original slidefilm copy frame is $6\frac{1}{4}$ by $8\frac{1}{4}$ inches, and the best results are obtained when each frame is either originally made or brought to conform to that dimension. Original copy of odd sizes and shapes for a production can be reproduced without bringing it all to the standard field, but the result is not always satisfactory.

The best procedure is to photocopy (rephotograph) each piece of original copy to the standard field, transferring it to the film strip frame from there. Uniformity throughout the length of the production is thus assured. Slidefilms are "shot" in the standard field form on a special structure, or stand, the camera being fixed permanently at the top with lens shooting downward. Copy frames are laid over stationary pegs on a board below.

The operator places his prepared copy cards in proper order over the pegs to make sure all scenes will be "in frame," or register. Pressing a foot treadle shoots one frame at a time on movie film.

Where copy of odd sizes and shapes is filmed without recopying, original copy is fastened to a board or wall, the camera itself being moved back and forth in order to get all the material to size. Pictures thrown on the screen by the slidefilm method undergo many hundred magnifications. In addition, a picture screen is brightly illuminated, and defects in copy quickly show up. Often such defects can be corrected where all material is photocopied before being shot. Special skill is necessary to retouch photographs intended for reproducing on slidefilm frames, differing in technic from ordinary retouching of photographs intended for printing on paper.

It probably is true that aside from posed-to-order dramatic stills, over one-third the cost of a quality sound slidefilm is represented in art work—retouching, arranging layouts, bringing out highlights on products and equipment, cropping, and lettering. In the case of silent slidefilms the proportion is nearer two-thirds.

Major cost factors in slidefilm production are:

Research	Making layouts
Script work	Rehearsing voices
Gathering existing original copy	Posing models
	Building sets
Assembling for production	Assembling scenes
Shooting made-to-order scenes	Shooting scenes
	Developing negative
Photocopying frames on nonstandard field	
Retouching	Revising from the screen
Cropping	Making prints or copies
	Recording the records

Clearance costs for music used   Processing prints of master
Narrators and voices   records

It is possible to shoot a series or number of frames
from original copy at small cost, by omitting re-
touching or art work. If all the original material is
good and approximates the standard field, the picture
may give a satisfactory result. But only rarely is
adequate copy already in existence for shooting an
entire production.

A sound slidefilm of 70 frames made up entirely of
picture material on hand, without retouching or art
work, and with one voice-on-record to tell the accom-
panying story, with no special sound effects, may be
produced for as little as $10 per frame and be of
acceptable quality.

A sound slidefilm of about the same length, using
8 to 10 live professional photographic models, call-
ing for, say, 30 scenes in an office and 25 on location,
with which there may be 15 frames or so devoted to
photocopied original available pictures, and 8 or 10
voices necessary for recording dialog, will cost in the
neighborhood of $25 a frame, a total of $1,750 or
even more, but will be well worth the investment.

The producer must hire professional models for
dialog-situation scenes, he must design and build
sets, light them properly, pose models. If factory pic-
tures are included in such a production, all to be
made in one near-by location, the job will cost much
less than if camera and lighting crews must travel
to several points. He must employ as many speaking
voices as the plot or story calls for, rehearse them,

see that they pronounce the picture user's trade terminology correctly and achieve naturalness in dialog.

It takes several hours merely to rehearse and record a slidefilm of this type, and one error in the sound element means that the original wax record must be scraped and the whole job begun over. These points are mentioned in order that frequently varying cost estimates supplied by slidefilm producers may be more easily understood, and that it may be seen what the picture user's money is spent for.

Persons (models) who pose for dialog-situation slidefilm scenes are almost never the same ones that speak the lines of the same characters in the sound element. Professional photographic models are rarely trained speaking actors, while few persons with professional "voices" pose for scenes. This means that two complete sets of talent are needed in a slidefilm production of this type. They seldom even see each other during the course of the production, one working on a studio stage, and the other in a recording studio, often miles apart.

Any reliable producer of slidefilms will furnish upon request, a fairly detailed breakdown of major cost factors, and this should be insisted upon by the user. As in the case of motion pictures, the lowest bid on a slidefilm may not prove to be the lowest in the end, cutting corners revealing itself just as clearly and as objectionably on a slidefilm screen as on a motion picture screen.

Let a user furnish a half dozen slidefilm producers with a brief outline of a proposed slidefilm of about

75 frames in length, specify that a single narrator is to carry the story, and he will get bids running anywhere from $300 to $4,000. This is confusing. Yet each of these bids may be perfectly honest. It is merely a matter of differing interpretations of what has been specified.

One producer, whose bid is high, proposes to set up and shoot every picture or scene to order—for this particular production. Another plans on picking up stock shots, shooting directly from the original copy, padding out the story with library scenes, using cheap talent and cheap sets in both sound and picture elements, and "turning out a picture at a price." Therefore, it is always worth while for the user, before selecting a producer, to find out in a general way how each bidder proposes to handle the job and just what may be his interpretation of it in picture terms.

XX

TYPES OF SLIDEFILM USES

WHEN the slidefilm sound-on-record medium is selected to achieve a given objective, this question naturally arises: What type of production will best serve the purpose—dialog-"situation" treatment, narration, or a combination of both? In the light of experience, the dialog-situation style is more effective for getting across one type of message and the narration style is best for getting across another.

While it is possible to get dialog effect in silent or titled slidefilms, words which the characters use must be lettered over photographs depicting correlated action, usually lettered in quotes. This, however, is stiff and unnatural, so that as a rule silent films rely on printed titles, notes, and labels in the text element.

Generally speaking, slidefilm applications may be grouped this way:

DIALOG-SITUATION	*NARRATION*
Sales training	Product exploitation
Illustrating procedures	Process delineation
Inspirational appeal	Institutional stories
Consumer selling	Technical, factual topics
Sale of promotional plans and advertising campaigns	Company history
	Executive talks
Demonstrations	

A dialog-situation production calls for the posing of special photographs, using professional live models, and arranging proper studio sets and outside locations in which to pose them.

A straight narration job merely pictures points made in the narration. On the other hand, points about a product, process, or plan, made in dialog treatment, may be pictured in the same way, by cutting in frames illustrating such points as made, letting dialog run right along "over" the scenes, returning again to original correlated situation or character scenes.

A "situation" type of picture is one where live models are used, the dialog being written to reproduce a sales or other situation common in the experiences of its audiences and the picture being designed to instruct or inspire. A lifelike story is told through and by means of what the characters say on the record, the pictorial element of the situation reflecting an actual condition.

For instance, a firm with many door-to-door salesmen finds that the weak point in its sales organization is the closing. This closing situation, it is known, presents itself hundreds of times every day.

The desired objective to meet this general situation with a sound slidefilm will, in effect, hold a mirror up to salesmen, showing them what to say, how to act when they say it, and what to do in closing a sale. To make it more real, and at the same time more interesting, the script dramatizes a typical model sales close in selling the user's product—in other words, a "pattern procedure." Words and pho-

tographed actions, approved by home office sales executives, are shown on the screen. Then even the most slow witted salesman understands and is inspired to correct himself.

As a rule, dialog-situation pictures are best where the conduct, actions, and words of people are to be guided and influenced. Narration type is best where products, processes, plans, machinery, and organization are the theme.

In producing slidefilms for consumer selling—as against films designed to instruct the salesman—the dialog-situation type is usually most effective because it is more interesting and more subtle in appeal. By the power of suggestion through pictures and words, the onlooker is permitted to draw his or her own conclusions from the facts presented. With narration it is, in effect, accomplished by the narrator, the points in his talk being visualized in the picture element of the story.

Users are coming to recognize the fact that the dialog-situation type of picture is ideal for influencing persons naturally resistant to a message—such as an uninterested consumer. On the other hand, the narration type is valuable for getting over ideas and facts to people on a picture user's payroll or connected with his organization. Such audiences have a definite interest in a subject close to their everyday duties, plus a self-interest creating a favorable attitude toward the picture.

Only in recent years has subtlety been fully recognized as a powerful factor in persuading people

through the medium of business pictures. People naturally resist high-pressuring whether by a salesman on the spot or by a picture on the screen. Early pictures used to "hammer in" hard facts about a product, preach, glorify a trademark, eulogize a firm, ennoble its executives, openly and directly, occasionally with a certain amount of "finger-shaking."

At present pictures are designed so to present ideas and facts that "conversion" takes place in the mind of the onlooker by the power of pictorial and verbal suggestion.

In earlier days of slidefilm utility, many users tried out the plan of producing silent or titled films, then furnishing salesmen and agents with printed or typed side-talks to amplify them. In other words, the agent sat by his machine in a darkened room and turned the ratchet; as frame after frame appeared on the screen, he read off words from the side-talk to correspond.

This style was quickly scrapped with the advent of sound-on-record, professional expert speakers now being employed who enunciate more clearly, understandably, correctly, and with the professional "punch" that impresses and convinces. Not one salesman in ten is naturally a good speaker; his words may race or drag, there is the constant risk of losing his "place" or reading the wrong wording over frames. Then he has to project the picture and read the talk in a necessarily subdued light, so that the slightest interruption throws the meeting out of gear.

Users new to the medium are often in doubt as to

the proper length of a film. That is, shall the picture be made to run 15 minutes, or 30 minutes, or even longer? This factor should be completely ignored until the story is decided on. The best practice is to assemble all facts and viewpoints, and then to prepare the script without regard to the length of the picture. A script man writing a picture to a given screen time will invariably enlist "padding" to fill that time even when less time will tell the story adequately. Slidefilms may have a showing time of anywhere from one minute to several hours. The slidefilm medium is just as flexible in many ways as is the motion picture, even though the element of motion is lacking.

This is true not only with respect to pictorial variety, but also in the range of sound, music, and voice now available. But the whole production may prove ineffectual unless a user's story is presented in the treatment best suited to it. The advice of a reliable producer is valuable on this subject after he has considered carefully all factual material involved, and the definite objective of the user in making and showing the picture.

PROMOTION

XXI

WHY SOME PICTURES FAIL

FAILURES of talking business pictures to achieve the objectives of their users have been frequent. However, the number of outstanding successes have been by far more numerous.

In the past few years, especially since the advent of sound, there has been a better understanding of the causes of such failures among producers as well as users. The percentage of commercial talking pictures that fail in attaining their objectives today is comparatively small—particularly among business firms using them regularly, whose executives have had enough experience to avoid making common errors.

The major reason for failure lies in cutting corners to produce pictures as cheaply as possible. A picture budget should be set up on the basis of what the attainment of the objective is worth to the user. If it is not worth an adequate investment, it is better by far to utilize some other less costly, if less effective medium.

A large number of businessmen, new to the motion picture medium have employed amateurs with amateur equipment to produce pictures for them, and

the results have always been sad. Seldom do these amateur productions reach the audiences for which they are intended.

The amateur job is always amateurish: equipment is amateurish, and the user realizes this only when he sees the finished picture on the screen. And his audiences generally recognize it.

Few people are willing to realize that, whereas a major Hollywood producer spends several hundred thousand dollars on a feature, a production made for the definite purposes of a single business corporation involves the outlay of only a few thousands. The public, and this includes everyone who attends movie theaters, is in the habit of seeing the best in writing, entertainment, direction, photography, editing, and screening, and unless a business picture at least approximates that quality it may easily fail to do its job.

Those who attend commercial picture shows do not look for the lavish sets, screen stars, tinsel, and showmanship commonly seen on theater screens. But they are conscious of palpable inferiorities in technical treatment in business pictures, even though they do not know the why of it. There are many reasons why a business picture may fail to do the job assigned to it.

Among them are:

1. Too much commercial "plugging."
2. Unreality, in terms, dialog, action, character, type.
3. Picture too long.

4. Too much about product and processes.
5. Vague, jumpy, jerky.
6. Lack of continuity.
7. Too wordy, scene speeches too long.
8. Illogical development of theme and story.
9. Too "preachy," too didactic.
10. "Push-over" sales being effected.
11. Lack of necessary comedy relief.
12. Repetition in scene and sound.
13. Weak conclusion or none at all.
14. Poor or uneven recording.
15. Inferior photography or lack of imagination in shooting scenes.
16. Involved phrases and sentences in narration and (or) dialog.
17. Weak development of theme, ideas, and situations.
18. Too much extraneous material.
19. Too historical, retrospective.
20. Inaccurate as to facts.
21. Inferior acting, amateurish.
22. Actors miscast in roles simulating well-established types.
23. Failure to entertain.
24. Overmuch propaganda.
25. Inferior projection and inexpert meeting management.
26. Distracting, arresting episodes.
27. Weak or strained attempt at love interest.
28. Inappropriate premise.

29. Too many statistics, figures, etc.
30. Lack of sincerity.

Regardless of the objectives or the premise of a business picture, it can be, in one way or another, made interesting, if it cannot be strictly entertaining. We can turn over an uninteresting page in a magazine or newspaper, or tune out a tiresome radio program, but once seated in a motion picture audience we must perforce look at the screen. And if the show is boresome, a resentment, an attitude of antagonism, of resistance is built up against the ideas being presented.

Naturally, with so many types of business pictures, with so many varied objectives, the available amount of showmanship and entertainment is often limited. Nevertheless, even the most serious subject can be dramatized to the extent necessary to get and hold attention. The almost endless possibilities for novelty in this three-dimensional medium—(a) visualization, (b) motion, and (c) sound, and the flexibility of the medium itself—make it possible to approach a subject in an interesting, unusual, or novel way and develop it along lines that appeal to the human side of any audience.

In the early days, it was customary for business pictures to follow a set formula, and few differed. There was the historical background, bearing on the picture-using concern, views of factories, dragging sequences showing processes, shot after shot of machinery in operation, employes enjoying recreational

facilities supplied by the user and, perhaps, some closeups (often still pictures) of user's executives.

It was found in time that most of these productions were put out largely to gratify the vanity and pride of a firm's officers. To them, such picture material was highly important, tremendously interesting. But it was often deadly to those less near to the organization and with less personal interest in it. Furthermore, one such "industrial" picture was so much like another that it was often hard to tell them apart.

Today, the best commercial talkies are so written and produced that they compel interest because they are interesting, dealing with those points about a business which are definitely of interest even to those on the outer fringe of an organization or to the general public.

A motorcar manufacturer pictured his research laboratory in the form of a "trip through." The scenes consisted of an array of complicated gadgets described in complicated terms and in long-winded speeches that set the audiences yawning long before the meeting was over.

What was wrong? The user decided that commercial talking pictures were no good—judging from the reactions he got after extensive showings. Certainly his laboratory was the most interesting place in the land—to him.

Then one of his minor executives figured out just what was wrong. He decided that such complicated laboratory gadgets, translated into terms of motorists' personal convenience, comfort, and safety would

provide real interest. A new beginning was made and the result was a striking commercial picture feature that did a wonderful job.

Only flashes of the laboratory apparatus were presented; scenes showing motorists actually enjoying the advantages of research work in everyday driving were cut in and stressed. People—car owners in action—were made the focal point, which lent new and interesting pictorial treatment, giving visual and mental relief from mysterious machines which, after all, are really mysterious in the same way as tricks a magician performs on the stage.

Instead of a "Trip Through Our Laboratory," which nine ordinary persons out of ten would yawn over, the picture grew into a gripping human interest story of cars and car owners: plowing through snowdrifts, avoiding accidents, taking steep hills in "high," braking safely in emergencies, coming unscathed from crashes—all because of this great research laboratory which audiences were willing to take for granted in the light of a dramatization of its service to them.

THE AUTO-MOVIE TRUCK

Exterior of the truck showing advertising signs and projection screen in rear. Projection is against the rear of the screen, the image showing through.

The truck carries two 25-watt electro acoustic amplifiers by which great crowds may be addressed in the open.
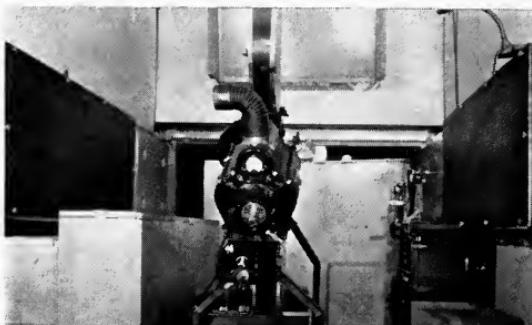
Projection unit of the truck capable of throwing a picture that may be clearly seen 200 feet away.

Product research is pictured in all its dramatic detail.

A picture may be shown within a picture. A National Carbon Company representative impersonated by an actor, shows an Eveready Battery picture to a dealer.

Industrial-educational pictures are shown widely throughout the country in schoolrooms.

Selling dealers and rural consumers on a product, from "Tillie's on the Air," a four-reel talkie produced for The National Carbon Co.

From a five-reel picture, "Cleaning Up With Cleaning," made for The A C Sparkplug Company.

Getting dealers to get behind a product by means of movies. From "All the Answers," produced for The Ethyl Gasoline Corp.

An Executive speaks—via the talking picture screen.

Historical episodes may be dramatized to tie-in with a product or background of a firm. From "The Cycle of Service," made for the Public Service Corp. of New Jersey.

1. Sound on record slidefilm projector, for small groups. Rear, daylight projection optional.

2. Sound on record slidefilm projector, small groups.

3. Silent slidefilm pocket size projector, for small groups and showings to individuals.

4. Continuous (repeating) silent slidefilm type.
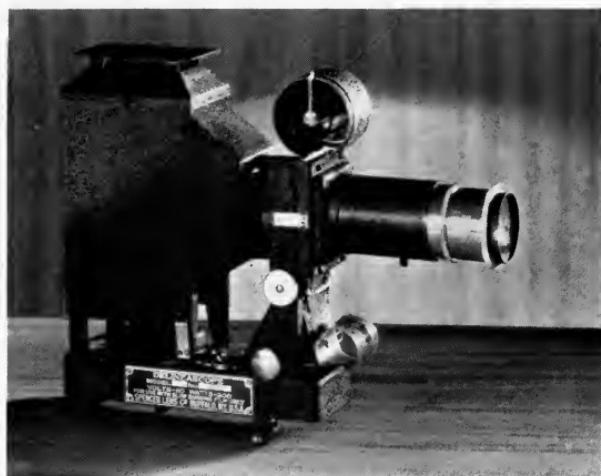
5. Silent type slidefilm projector for large meetings.
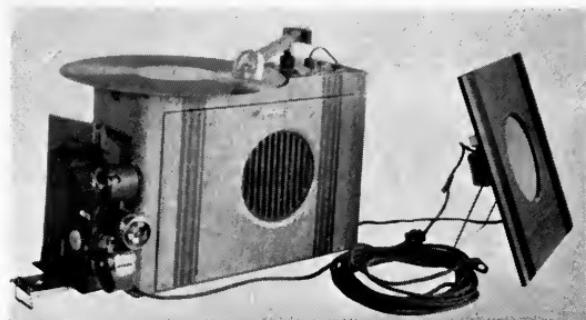
6. Sound on record slidefilm projector, large groups.

New products may be introduced by talking pictures. From the two-reeler, "Turning Progress Into Profits," made for Congoleum Nairn Co.
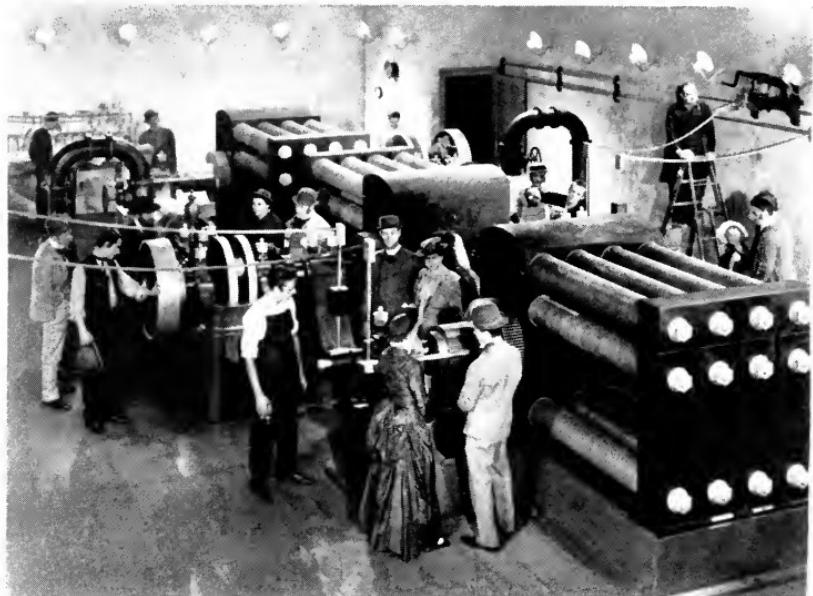
This machinery was built and installed in the studio. It is a replica of Edison's first plant which introduced electricity into New York City.

TYPES OF MOTION PICTURE PROJECTORS
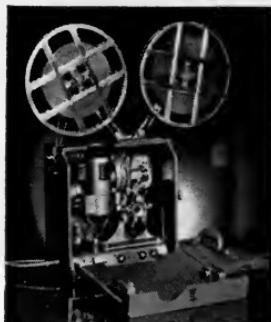
1. 16MM movie sound on film type, for small audiences.
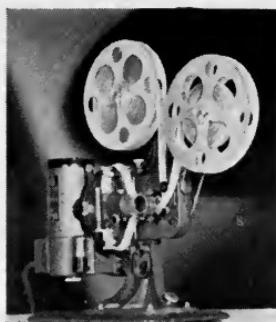
2. 16MM movie silent type.
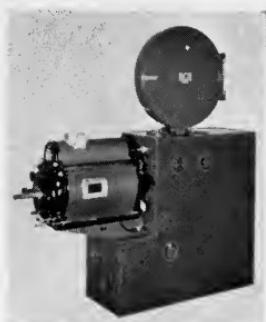
3. 35MM movie semi-portable sound on film, with arc light.

4. Standard theater type 35MM projector.
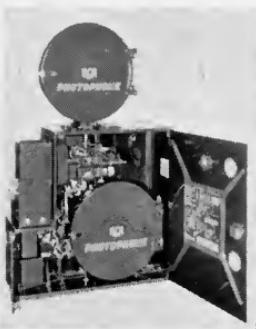
5. 35MM movie portable arc lamp type— for export use.

6. 16MM silent movie, continuous (repeating) type.
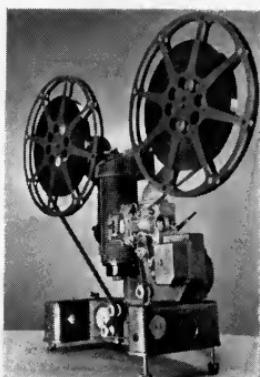
7. 16MM movie sound on film type, for large audiences.
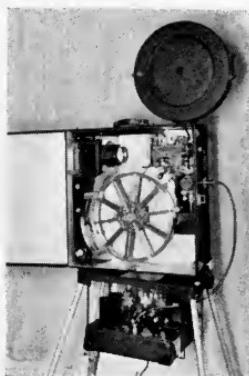
8. 35MM movie sound on film type, magazine holding 2,000 feet of film.
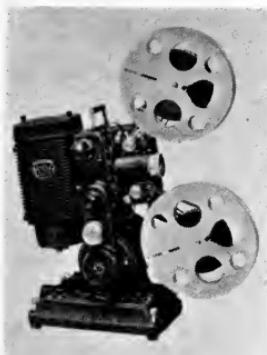
9. 16MM silent projector type which may be converted into a 16MM sound projector.

XXII

HOLDING ORGANIZATION MEETINGS
WITH PICTURES

Sales meetings and company conventions were in wide use in this country long before visualization of ideas, views, and information was being accomplished by the picture screen medium.

They depended mainly on blackboard or easel talks, speeches, lectures, and often, physical product and promotion exhibits. But they lacked the dramatic touch, were often dull and tiresome, failed to hold interest and attention for any length of time, and except when especially interesting personalities appeared and spoke, probably attained no more than 10 or 15 per cent of their objectives.

Business executives were well aware of these inadequacies, but it was the only method available at the time. At least such meetings permitted an occasional personal contact between field men and home office executives, and the purely social side of such meetings had advantages.

Later, the introduction of lantern slides on a small scale improved sales meetings somewhat. Slides certainly won and held a greater degree of attention. Information conveyed through the stereopticon

"registered" and "stuck" longer in the minds of audiences because of this visualization. Any picture has the power to interest, clarify, impress, and inspire. The important thing was that even this crude screen medium increased concentration because the illuminated screen in a darkened room, even with lantern slides, impels interest.

Silent slidefilms provided certain advantages over glass slides, not so much with regard to the screen result but in convenience. Slidefilm projectors are smaller, more easily handled. Filmstrips overcome objections to bulky, breakable, mixable slides. Then, too, a new technic was developed with the filmstrip. Higher standards of photography, layout, retouching, lettering, and technical treatment quickly followed the introduction of the slidefilm into business use, and business executives were quick to recognize a vast improvement.

Movies or slidefilms shown before groups of salesmen or others in an organization are merely visualized meetings, differing in many ways, however, from the old lecture "chalk-talk" meetings of former years. Yet visualized meetings must be carefully planned if they are to warrant the investments made in them. The very essence of a successful sales training meeting is the smoothness with which it is managed, the degree to which it grooves in with meeting psychology.

Even a visualized meeting, to be fully successful, must:

(a) Be free of interruptions.
(b) Present ideas in logical order.
(c) Have strong leadership.
(d) Have adequate projection quality.
(e) Arouse interest, and hold it.

As a rule, each meeting is planned by concerns of experience with a definite keynote. Talks, features, and pictures are geared to this keynote. Even with visualization via picture screen, too many ideas, policies, or principles in one meeting confuse and fail to impress, or to inspire. Hence, the usual practice is to schedule a series of visualized meetings, filming each feature, element, or factor of the purpose one at a time, then allowing a fair interval for thought on the subject by the audiences for which the program is designed.

For instance, a picture designed to show how the making of a product provides material for one visualized meeting. How the product should be demonstrated is another; how it should be sold, another; how to find good prospects for its sale, still another.

Meetings should be short. Experience has shown that, with a sound slidefilm, the film itself should not have a screen time of over 30 or, at the most 45 minutes; with another 15 or 20 minutes for the introduction of the meeting, and for summation or drawing of verbal conclusions by the meeting's leader, the show can be kept within an hour. Then, and only then, will the audience leave the room with a single definite idea or set of facts in mind, which they may apply

in their everyday work, efficiently and with belief, zeal, and understanding.

A talking picture presentation may safely run for a longer period, provided always that it is interest-holding. Movies are more dramatic, and by the mere fact of showing people and things in lifelike motion seldom become tiresome. In any case, the movie meeting should be introduced by a competent speaker in person, who establishes the premise of the picture presentation, and points out the value of the information to be revealed. While such an introduction can be given on the screen itself, the personal touch in introducing a pictured meeting has certain definite advantages from the psychological standpoint.

There are, roughly, two types of slidefilm meetings commonly held today by business firms.

One provides for meetings on a regular schedule basis, usually involving a new film every two weeks, twenty-six during the year. For this purpose, each meeting place must be equipped with projector and screen.

The other plan provides for twelve, six, three, or even one film a year, the number varying according to the needs of the user in communicating his information to the field. Then, too, many users issuing films on regular schedule provide special productions on emergency topics, changes in product, addition of a new one, or changes in policy.

It is probable that the schedule plan of slidefilm releases, already a fixture with several large national users, will become more general as time goes on.

Reasons for this are found in the many advantages of the picture screen over printed matter and verbal talks. The cause for its somewhat slow development on a broader front is found primarily in original cost.

The cost of such a service, including projector, is ordinarily paid by dealers on a monthly or yearly basis. Each dealer pays so much a month for film service made available by the supplier of his product, the latter doing only the original financing of production, prints (or copies), and projection equipment.

Yet many firms feel that all of the cost of the service should be borne by themselves; that, for purely policy reasons, dealers should not be asked to cooperate in a financial way.

In the case of talking movies, regular schedule productions to the field are entirely practicable, but progress along this line has been slow.

So far only meetings held for the benefit of the picture user's own organization, salesmen, dealers, jobbers' men, and so forth have been discussed here. The subject of showing pictures on a broader front will be taken up next.

XXIII

SHOWING ORGANIZATION MOVIES NATIONALLY

AMONG various plans for showing organization pictures by large corporations doing a national business through jobbers and dealers, one is being used with marked success.

While this plan serves to get showings on a program of picture meetings over the year, it is especially effectual for the widespread circulation of a single feature talking motion picture designed to reach the maximum number of dealers and dealer personnel on a national basis in a short period of time. The plan is sufficiently flexible to cover the nation in a period of thirty to ninety days or to cover the same field in the course of a year or more.

In order to paint a clear "picture" of this operation, it may be said that the product is a branded and packaged one, backed by national consumer advertising, sold through jobbers and about 150,000 retail outlets. It is a seasonal product, the result of modern research, and is replacing accepted products already on the market. Its active selling season is about five months.

The product presents a servicing problem to the

retailer, is guaranteed by the maker, and the maker maintains a service organization to protect the product from misuse and the resultant ill-will among consumers and dealers. As field organization motion picture programs go, this may be called a major operation, and its total cost is in the neighborhood of $130,000 including production, prints, program arrangement, promotions, entertainment, and projection.

This product is up against cheap substitute competitive products, which were in the field first and sell largely on the basis of price. The problems which the talking pictures were expected to help solve in this specific case may be summed up:

1. Inertia of dealers and dealer personnel at point of sale in consumer contacts.
2. Ignorance of dealers and helpers concerning product servicing problems involved.
3. Misinformation and lack of information among retailers and helpers, concerning the product and its proper use.
4. Confusion of product with low-price substitutes in minds of dealers, dealer personnel, and consumers.
5. Proving the product to be a seasonal "leader" for the dealer, producing valuable sales contacts for other items sold by him.
6. Visualization of a vast local potential market as yet barely touched.
7. Getting necessary preseason display, promotion, and selling effort at point of sale.

8. Price justification.
9. Building up manufacturer's goodwill in the trade.

Primarily, a dealer "attitude" toward a product had to be corrected, as jobber support had been satisfactory. A consumer prejudice, based on misinformation in spite of mounting sales, had to be eliminated. Other means to achieve these objectives had been used with partial success, but it was thought that a new form of presentation to the trade, plus consumer advertising and reaching the consumer again via dealer, would go farther. Home office contacts with jobbers and dealers by service department agents and sales department men was the chief method that had been used.

The motion picture program described herein was devised and executed to extend this work.

The company issues an annual point-of-sale merchandising and promotion kit for use by retailers, secured through jobbers on the basis of a minimum preseason product order. In other words, this was a "double-header" picture program: first, seeking dealer education in order to give consumers proper service; second, educating consumers through the dealer.

A six-reel talking motion picture of the "story" type was produced, with a cast of about seven professional principals. The plot was simple and provided situations designed to get across the points of the user. The production, in full professional quality,

Typical Organization Set-up for the Production, Financing, Road-showing and Projecting a Commercial Motion Picture on a National Basis.
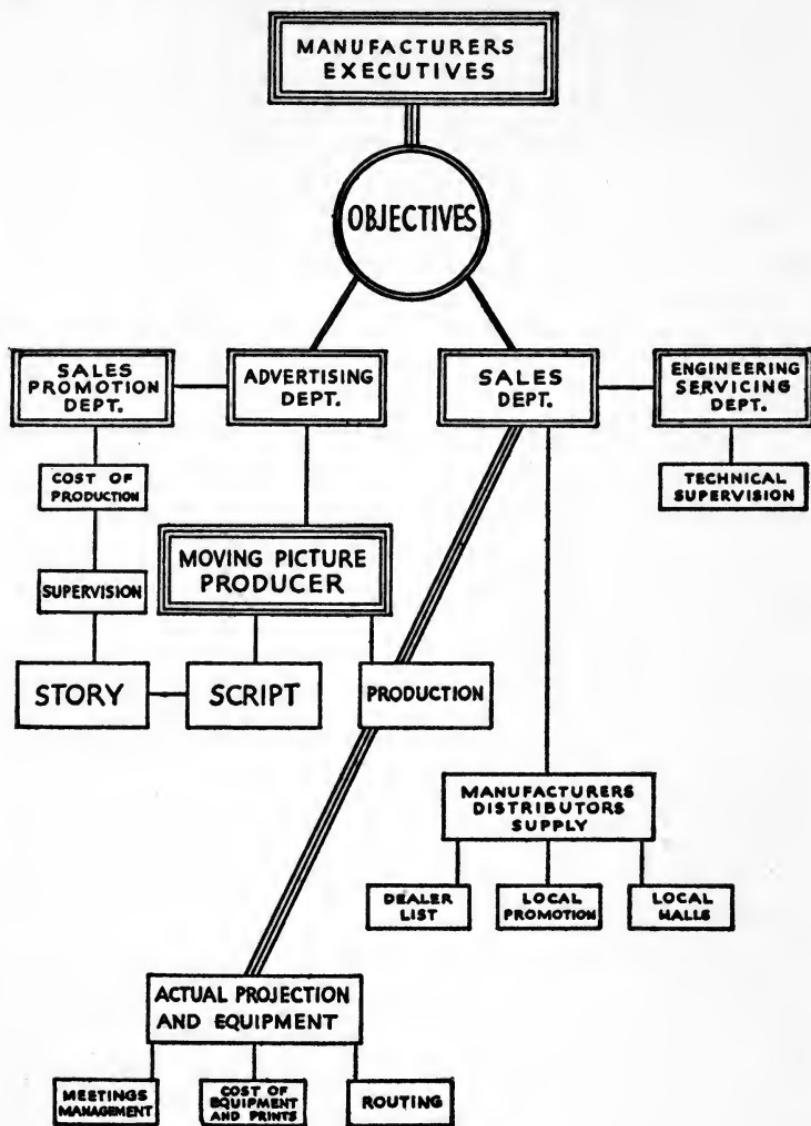
was approximately 25 per cent entertainment, 45 per cent service and product information, and 30 per cent sales and promotion. Cost of the picture was about $40,000.

In connection with the chart shown herewith, let us consider the step-by-step execution of this program:

STORY AND SCRIPT: supplied by producer's creative staff, with help and guidance of user's advertising, sales promotion, and service department heads.

PRODUCTION: executed by the producer's studio staff with aid and advice of user's sales promotion and service departments.

JOBBERS: to the number of 1,800 contacted by the film user's regular field men, sales and engineering department personnel. Jobbers were told of the coming meetings and were asked individually what dates they preferred for showings in their regions. Jobbers gave film user's men lists of dealers handling the product in each region.

PROMOTION DEPARTMENT: of the film user sent out invitation cards to all names on lists for shows scheduled in that region. Jobbers were given promotional posters to hang in their places of business, advertising the coming meetings and urging local dealers and dealer personnel to attend. Free refreshments and door prizes (in states where legal) were featured.

HALLS: jobbers took over the responsibility of securing necessary halls and hiring them, also paying in some cases for refreshments served after the meetings.

PROJECTION: user's field service and salesmen (usually one of each) attended every meeting, conducted it, gave introductory talks, summations, and passed out door prizes. They also "talked up" the product. Union projectionists were present at each meeting.

A single-reel entertainment picture led off each meeting

during the time when the audience was being seated. Jobber's local salesmen attended meetings, but as a rule took no active part. Film user's men handled projectors, using 16mm sound on film machines in the running of which they were coached by the picture producer's staff, with the help of projector manufacturer's men. Projectors were rented for the occasion. Subsequently, this film user purchased machines.

Taking the figures of the last seasonal meeting's program on this product, the net results of the operation were:

During a period of 90 days (preseason period), 608 meetings in all were held with the movie. Over 180,000 dealers and helpers attended, at a cost per head of about 50 cents. Thirty-eight projectors handled the 608 shows. These were routed from point to point to meet schedules arranged far in advance. Equipment was moved by auto, train, and bus.

A Canadian version was made—display material, prices, etc., being different in Canada; 1,200 dealers attended the 106 meetings.

All reserve supplies of the product were completely sold out before the season was half over. The film user credits a large part of these sales to the picture meetings.

Field men found a changed and much better attitude toward the product among dealers and helpers after the campaign. Jobbers' men reported a similar conversion. Mounting sales indicated a favorable consumer reaction to the infiltration of this information, down through the contact organization, and increased display, promotion, and point-of-sale effort

among dealers and men, inspired by the motion picture.

Certain service problems were adjusted to a great extent. It may be of interest to examine the returns from a questionnaire sent out by the film user after this series of meetings, seeking guidance for the following year's program. It represents direct reactions from the field—from men who bear a goodly part of the burden of conducting the meetings.

SUMMARY OF ANSWERS
TO QUESTIONNAIRE

T—Total reporting 140
DM—District managers 13
SM—Salesmen 104
PS—Product specialists 23

1. Should product dealer meetings be continued in 1937?

	T	DM	SM	PS
Yes (92%)	129	13	94	22
No (8%)	11	0	10	1
Yes, if ample stocks are available..	14	9	2	3
Yes, but keep attendance smaller..	3	1	2	0
Yes, but only for owners, executives, service managers..........	2	0	2	0
Yes, but only in towns where no meetings held before............	2	0	2	0
Yes, but only for select dealers....	1	1	0	0
Yes, but hold only large meetings..	1	0	1	0
Yes, but hold meetings in jobber's place	1	0	1	0
Yes, if movie can be made as interesting as this year.............	1	0	1	0
Yes, account stock shortage......	2	1	1	0

	T	DM	SM	PS
Yes, most productive form of promotion	2	0	2	0
Yes, but less entertainment and food	1	1	0	0
No, meetings have served purpose..	3	0	3	0
No, dealers sold on product.......	2	0	2	0
No, only friendly dealers attend...	1	0	0	1
No, expense not necessary........	2	0	2	0
No, monopolizes too much of salesman's time....................	1	0	1	0
Drop meetings for one year......	2	0	2	0
Yes, and dinner for select attendance	2	1	1	0

2. If not, what sales promotion plan for product do you suggest as substitute?

	T	DM	SM	PS
Radio advertising, sales & service	5	0	5	0
Jobber-dealer service clinics.......	5	0	3	2
Newspaper advertising, sales and service	3	0	3	0
Direct mail campaign, sales & service	2	0	2	0
Traveling district truck for sales and service demonstrations......	1	0	0	1
Short consumer movie for local theaters	1	0	1	0
Product service movie for special automotive meetings	1	1	0	0
Preseason sales prizes for jobber salesmen	1	0	1	0
Special flashing signs or motion display for dealer	1	0	1	0
More dealer display pieces in kit...	1	0	1	0
No substitute for meetings	2	0	0	2

3. Do you consider talking motion pictures satisfactory for another year?

	T	DM	SM	EPS
Yes	130	13	95	22
No	0	0	0	0
No better available medium	2	1	1	0

4. If not, what medium would you suggest?
   No suggestions offered.

5. What should be the length of the sales presentation story?

	T	DM	SM	PS
One hour (or not over one hour) ...	79	7	61	11
Same as 1936 movie..............	13	2	8	3
45 minutes	16	2	10	4
1¼ hours	10	1	5	4
50 minutes	9	1	7	1
1½ hours	5	0	5	0
40 minutes	4	0	4	0
30 minutes	4	1	3	0
2 hours	1	0	1	0
10, 15, 20 minutes (probably meaning strictly "sales")	7	0	5	2

This plan, modified or enlarged upon, may be adapted to the needs of any concern with problems similar to those listed at the opening of this chapter.

The plan may be condensed for meetings in a single state or a group of states or any other geographical unit. It may be adapted to selected key dealerships only. More or less of the burden may be placed upon wholesalers, depending upon film user's policies and jobber relationships. There were no failures to hold scheduled meetings, no lack of audiences, and no unfavorable reactions among jobbers' reports.

XXIV

CONVENTIONS ON THE SCREEN

PERHAPS no application of the talking picture screen to the uses of modern business has furnished such new effectiveness and economy as in holding organization conventions.

Roughly speaking, there are two types of conventions in which pictures, both movies and slidefilms, are serving successfully. One is the convention where one big meeting is held at one time in one place, and where members of the organization foregather for that purpose. The other is the regional convention. In this case, "duplicate" conventions are held at selected central points in geographical regions, anywhere from five to fifty "crews" being sent out to conduct them.

Some business picture producers are now set up to devise, to plan, and to help conduct programs in detail, in either type of convention. As a rule, conventions of either type rely on the following mediums for attaining the objectives in view:

(a) Talking motion pictures.
(b) Sound slidefilms.
(c) Talks (in person).

   (d) Playlets.
   (e) Easel charts.
   (f) Pageants.
   (g) Novelties.

First, the prospective user will find it worth while to consider the effectiveness of a picturized convention. Talking pictures dramatize a company, its policies, and its products in a way that is entirely beyond the scope of speeches.

Talkies on a convention program, interspersed with other features, set a tempo which furnishes periods of lively music, giving relief from what may be dull over prolonged sessions. Pictures make it possible to convey things before conventions that no other medium can convey. They take the organization intimately through plant, research laboratory, home office, all of which may be located a thousand miles away.

They can show processes of manufacture, and delineate with animated drawings intricate details of products, product design, and the products in use— far beyond the power of even the most effective speaker. They amuse, interest, and entertain large groups at points in the program where less colorful, though important, convention features drag and bore. They provide a periodical "uplift" in convention program interest after long periods of listening and watching a group of individuals in person.

Pictures give a unity to a convention program with regard to other features and numbers. The economies

of filming major features of conventions are many: company executives record their talks on film and, in effect, make "personal appearances" without leaving their home offices; traveling expenses of executives are eliminated; shipment of stage scenery, exhibits, and products which run into thousands of dollars is avoided because it is put on film in advance, at one time.

In the case of a series of regional conventions, there is absolute assurance that every show will be like every other show, that the user's messages to the field will not be distorted by variations in the personal ability of various convention leaders. The identical convention show can be put on with talking pictures at the same hour in many places.

Contrast this with the employment of, say, a dozen crews from the film user's personnel—with rehearsals, preparation, interruptions with routine duties, traveling expenses, risks of illness or disablement en route.

Once an approved speech, product demonstration, or institutional, inspirational, or sales story is recorded and visualized on talking motion picture film, it is there to stay. And the cost of doing it is nearly always far below the cost of "road showing" at many points with user's staff people.

Movies have brought a new zest to business conventions which those firms who use them are willing to admit. They help to make a "good show," and everyone likes a good show.

It is true that, while an entire convention may be filmed except for announcements, program conduc-

tors, and other necessary personalities, playlets and other mediums still have a legitimate place.

Whether a picture, a playlet, or a speech is best to cover a certain feature of a convention program always depends upon the nature of the message to be put across. No general rules may be applied to this phase of convention program building. Reputable picture producers are in a position to advise as to the choice and to help plan the program from the standpoint of showmanship. They are also, as a rule, qualified to plan, design, and build stage settings, handle lighting when necessary, write playlets, employ and rehearse professional or amateur talent, and stage the show.

PICTURE MEETINGS FOR JOBBERS' MEN: This plan usually works best on the following basis:

The picture user produces the talking slidefilm or talking movie at his own expense. He buys or rents a portable projector for each of his own salesmen. Dates are arranged on schedule and the jobber's organization is given a showing with a verbal introduction and summation by the user's representative who holds the meeting. As a rule, these pictures have all or one of these objectives:

> (a) Selling procedures (to be passed along to the retailers by jobbers' retail contact men).
> (b) Product information.
> (c) Changes in product.
> (d) Manufacturing, research, or processing methods and facilities.
> (e) Institutional background of the film user.

Of course, while this is much less expensive than holding picture meetings directly for dealers, the film user must depend upon having the screen information filter down through the jobbers' salesmen to the dealers they contact, and often to the dealers' people.

Many concerns have found that enough of this information filters through to warrant investment in a picture, prints, and projector rental in addition to the time and expenses of managing the meetings.

DEALER MEETINGS—BY USERS: Under this plan, each of the picture user's salesmen is equipped with projector and a copy of the picture. They call personally on dealers (usually only "key" dealers) and hold showings in their stores or places of business, or in near-by hotel or other rooms before or after retail business hours. While this may be more effective in many ways, it certainly is slower, and its cost may be greater than working through jobbers' men.

The slidefilm, as a rule, is best for this purpose unless the story to be told is not adapted to slidefilm visualization.

CONSUMER MEETINGS: Much success has been had in showing pictures directly to consumers in their homes. As a rule "pocket size" silent slidefilm projectors are used, with titled filmstrips, meetings being held in the homes of definite prospects—in the evening. In this way the salesman is able to get the whole family—all buying factors—together and to entertain them, at the same time selling his product.

This system has been most successful in the sale of electrical and other home appliances to families

or persons who have been previously interviewed and found to be receptive. Such pictures are commonly regarded as a closing medium. They usually dramatize product features, product superiority, reliability of the manufacturer, and so on.

MEETINGS IN OFFICES: In much the same way slidefilms are profitably used to sell products and services to businessmen in their offices, singly or in groups made up of people in a single prospect's organization.

PICTURES IN EXPORT

FROM time to time large American corporations doing an export business have put their American talking pictures to use abroad. An entirely new set of problems arises here.

Just as agents or branch executives operating in foreign lands must gear their merchandising, selling, and advertising to the variations in viewpoint, style of living, distribution methods, and consumer habits of the country to which they are assigned, so talking pictures for use in these countries must in some degree give recognition to those differences. Since in many countries American views, trade terminology, and habits are strange and unfamiliar, pictures, as a rule, must be in some measure rebuilt for use overseas. As most countries differ from each other as much in their business practices and viewpoints as they differ from those of America, the problem of foreign distribution may be a complex one. The fact remains that certain large corporations are successful in using their American pictures abroad, while others have produced special pictures for foreign use.

Such a project is simple enough, of course, in English-speaking countries. The average American com-

mercial talkie will need little editing for use in England, Ireland, Scotland, or Australia. Even in countries where English is spoken only to a degree, American pictures will often serve.

Early attempts to use silent, theatrical movies in the Orient involved the employment by the foreign theater owner of a translator to make a running commentary on the action, speaking in the native tongue. While this worked well enough so far as it went, the introduction of the sound element added complications.

As a result translations of dialog and description are now put on titles and double printed over scenes that correspond to them, so that the audiences get some idea of what it is all about.

Many Hollywood producers solve the problem by making several foreign versions of certain pictures, using different sets of actors. While this method is practicable in the case of commercial pictures, the expense is great, and probably only in certain cases would it be justified. It means translating the English text into Spanish, Portuguese, or French while picture action remains the same.

Then, too, the question of promotion and projection in some parts of the world is complicated. Electrical outlets are less common in India, for instance, than in the United States; electrical current varies in voltage and amperage in many places, thereby necessitating special electrical equipment. It is a fact, however, that in the large factory cities dealerships and customers' offices usually are as well

equipped in this respect as we are in the United States, and conditions for showing commercial talkies abroad improve each year.

At present, reliance is placed upon treating commercial pictures made for a United States organization, for non-English language countries as follows:

1. Editing the picture elements to leave out Americanisms or localisms, reshooting substitute scenes if necessary.
2. Translating the sound element into short translated printed titles, and superimposing them over each related scene or sequence.

In this case the English sound track (dialog, commentary, or both) may be eliminated or it may be allowed to ride through along with the translated superimposed titles. This system is not satisfactory, but it is workable and seems to be giving satisfactory results in rare instances. In most foreign countries, theaters are perfectly willing to run American business pictures on their regular programs.

Interest in America and things American is keen in the South American republics, and exhibitors in those countries overlook advertising in return for subjects which cost them nothing to run and are nearly always entertaining to their audiences because they are American.

Otherwise, allowing for the particular customs and viewpoints of various countries, showing pictures abroad differs little from showing them in the United States, though there is nowhere nearly the same po-

tential in audiences, since places suitable for showings are fewer and commercial exhibitions are largely confined to the cities. Undoubtedly, great progress will be made in this field as time goes on.

An increasing number of American concerns are producing pictures exclusively for use abroad, especially for South America where the Spanish and Portuguese languages prevail. While these pictures may parallel in all essentials similar productions made for American consumption, they are adapted to fit the psychology of the foreigner.

This does not mean that the American picture user's overseas organization—branches, dealers, salesmen—comprising for the most part people familiar with the English language, cannot benefit by American versions. It simply means that when showings are arranged for native business men and women, the language barrier immediately appears.

It is much simpler to produce foreign language versions of silent movies. The title text is translated into the desired language and scenes and continuity remain the same except for occasional shots whose substance does not apply in the country where the picture is to be shown.

One important point where American pictures, with foreign language title translations are involved is to see that the translation is not too literal. Most of our talkies are crammed with American characteristics, colloquialisms, and terminology: these, when translated, may lose their meaning or may even an-

tagonize and prejudice foreign audiences against the picture user, his product, or his business.

One motorcar manufacturer had a successful silent picture, made for use in America, translated into Spanish. The translator, unfamiliar with Americanisms, allowed several inept phrases to go through which, when read by the user's foreign branches, prevented the showing of the picture abroad at all. So the local branch had new titles made for these scenes, giving the true meaning intended, and then released the subject to the trade.

Another safeguard is to mail written translations to agents in the countries for which the picture is intended in order to get their approval of terminology and to check the accuracy of the translator's work. This is perhaps safest in the end.

XXVI

SELLING TO CONSUMERS WITH PICTURES

IN THE previous chapters we discussed generally the circulation or promotion and projection of talking pictures designed as an aid to the picture user's own organization, including his distributors and distributors' personnel, dealers and dealers' personnel. In the past such showings have comprised perhaps 50 per cent of all commercial pictures produced in this country. However, a constantly growing number of productions are being made for showings before consumers.

This field of activity has developed rather haphazardly and slowly, but the various channels through which consumer showings are possible have widened greatly in recent years and have become steadily more effectual, and at the same time more economical.

In considering talking picture campaigns for consumers, two broad classifications are involved:

1. Special groups, especially interested or presumably so in the user's product, by reason of (*a*) location, (*b*) condition of life, (*c*) age, or (*d*) occupation.
2. The general consuming public.

In the selection of one or more of the many circulation systems, a great deal must always depend upon the film user's product, method of product distribution, selling policies, and upon the type of picture available. Some consumer distribution channels and systems are extremely inexpensive to use, but on the other hand, are somewhat slow to function and have a correspondingly low rate of dollar return on picture investment.

Others, more costly to the advertiser, are quick, effective, and always well within his control. It is common practice to classify pictures for audiences in group (1) as "special-purpose pictures," those for group (2) as "advertising productions."

Since nearly all pictures designed for consumer selling are necessarily of the sales-advertising type, as against the sales-training policy, or informational type, it is most practicable to classify them generally as "advertising-selling" pictures. There has been much misunderstanding regarding the effectiveness of promotion and circulation of talking pictures of the advertising-selling type. Only recently has it been possible to set down with any degree of accuracy just what the various systems and agencies have to offer in this respect.

As it is impossible to describe in detail each individual system, we shall describe these various circulation services by types. Each system differs somewhat in detail of method, but all are similar in what they offer, in how they deliver it, and in what they charge for it.

What has long been termed the "nontheatrical" field comprises audiences supplied in schools, colleges, churches, and institutions, luncheon or service clubs, chambers of commerce. To which may be added fraternal organizations, groups of factory, mill, and plant employes, women's clubs, granges, corn clubs, and so on. All these are classed as nontheatrical because, as a rule, no admission is charged for the shows and the objectives of such showings are to educate, to instruct, and to inform—incidentally, to amuse.

On the other hand, it scarcely can be said that showings over these circuits completely fulfill an important advertiser's needs in the matter of speed and effectiveness, valuable as they may be as a complementary program to a larger and more extensive screen advertising-selling campaign.

Today, screen advertising programs in many ways parallel national magazine or newspaper campaigns. Subjects are closely tied in with current products, policies, prices, and stocks.

It is the purpose here to describe the different systems which now function for the user of talking pictures in reaching consumers in special groups. After that the circulation of special-purpose and advertising-selling productions to the general public on both a national and sectional scale will be considered.

SCHOOLS, COLLEGES, CHURCHES: First, how many projection machines are in use in such institutions? No one knows precisely and no one claims to know precisely. Certainly, there are many thousands. The

number is being increased year by year. As yet, the majority of these institutions equipped to project movies have silent machines. Many of them are 16mm. Some high schools and colleges, however, own standard 35mm semiportable projectors. But the majority are not equipped to project talking or sound pictures.

School projectors have been installed primarily as aids to education through the use of so-called classroom films. They are being used widely for this purpose. However, only recently a large catalog of pedagogic productions (in sound) have been produced and supplied to schools and colleges by one of the largest corporations in the country engaged in the manufacture of sound recording and projection equipment.

In the Sunday Magazine of the Brooklyn *Eagle,* one of the authors of this book wrote as follows after a study of progress made in visual education by motion pictures in American educational institutions:

Almost with the first flicker of the first commercially practical movie was born the dream of applying this alluring new force to education, and many have been the attempts to bring it to reality in the interim of the years.

With advent of sound, new endeavors have been made, and at least one farseeing corporation has seen fit to make an investment of over $3,000,000 for experiment, while educators here and there have banded together in the belief that with the addition of sound, movies in the classroom may accomplish a great deal more via the ear than could have been possible through the eye alone.

Recent progress in this direction has been interesting, and

the idea in its entirety has been given a new impetus largely among educators connected with and directing city school boards of the country. . . . One of the largest corporations engaged in the manufacture of sound projection equipment has been experimenting with the production of what are referred to as "textbook films"—employing a large staff of practical picture producers, advised and guided by a board of educators, each expert in a given line of study. This work has been largely experimental, though a large number of projectors have been placed in American schools and have won approval and enjoyed widespread utility. . . .

To some extent, varying ideas of such groups have been reconciled and approved film lessons have been produced to the general satisfaction of all. On the other hand, there is a steady flow of so-called "industrial pictures" being produced by American business firms which are in themselves educational but which, since they have commercial objectives, have not always met with the wholehearted approval of people in charge of teaching. Even so, the fact that several thousand schools are regularly booking and showing these silent pictures of business and industry indicates that they are serving a need. . . .

In spite of this slow movement toward the practical everyday use of movies in classrooms progress is being made—perhaps with greater speed now than in the past. One agency alone has a customer list of 6,000 schools and churches equipped with projectors, mostly silent type, and of these 6,000 considerably over half are schools of one kind and another. But this represents the customer list of only one such agency; it is conceded that there are perhaps several times that many machines in American schools all told and it is apparent that the number is now noticeably on the increase. . . .

It is obvious that the matter of cost has served to retard a more rapid development of moving pictures in public education. In many cities appropriations have been hard to get for

such equipment, except where, in smaller communities, the general local public has put the schoolhouse to use for evening entertainment and recreation. The result of this has been that, in the main, the smaller town and city has gone farther in the direction of picture-equipped schools than have the larger cities where such additional utility is less common.

Recently some of the large dairy companies have made educational pictures available to schools—pictures which have, of course, a commercial tinge but which also have in some instances been submitted prior to production to school authorities.

Providing the instructional value of the picture is adequate and according to fact, and the entertainment qualities are in line with school-teacher thinking, such productions have been welcomed and widely shown, especially in New York State. Constantly the cost of sound projection equipment goes down, and the method of operation becomes more simplified. This, of course, is certain to bring about, in time, a widespread use of pictures in education. . . .

Nearly every large American city now has a separate department for visual education headed by an expert on the subject. These departments seek out available and suitable subjects, purchase and condition equipment, seek to correlate textbook studies with films as nearly as possible, and keep abreast of developments in projecting equipment, visual training methods and production. From time to time the commercial motion picture industry has striven to solve the problems involved, and to discover means of getting proper support from authorities, and to make an adequate library of educational films available at a price that can be met. Some of these movements have gone far. Others have become discouraged in the commercial possibilities. Yet, progress is being made.

XXVII

SHOWING COMMERCIALS IN SCHOOLS

CONSERVATIVE estimates place the number of working projection apparatus in American schools, colleges, and churches (sound and silent) at between twenty and twenty-five thousand. There may be more, and there may be less. These projectors include both 16mm and 35mm (professional). Shows are not always run on regular schedule, nor are they often given the year round.

Programs comprise occasional textbook type films, travels, geographicals, occasional cartoons, comedies, and nearly always a commercial picture or two. In some cases, institutions depend almost entirely upon commercial pictures of the industrial or semieducational variety which may or may not contain a direct product or process advertising appeal.

The talking picture user with a production that visualizes manufacturing, processing, or research information can depend upon a widespread circulation at small cost over a fairly long period of time. Obviously, few sales-training or special-purpose organization pictures are of interest to schools, colleges, and churches. A production showing, for instance, how cocoa is grown and processed, even though it

directly advertises its owner's brand and plant, is acceptable to most institutions. A picture designed to visualize a retail promotional activity, on the other hand, or one that is designed to train salesmen, would not be acceptable.

It has been found too slow and impracticable for users of "industrial educationals" to book showings in schools directly. This machinery has already been set up by a number of exchanges catering exclusively to the so-called nontheatrical field.

They have lists of institutions equipped with projectors, records of their picture preferences, established business relations with them, information regarding their audiences, have made investigations as to reliability, and so on. Institutions depend upon these exchanges for their picture programs and trust them in great measure to find pictures worthy of use.

However, commercial productions comprise only a portion of those furnished by nontheatrical exchanges to their customers. These exchanges buy "rights" to theatrical features usually after they have had their commercial runs in regular theaters, reduce them to 16mm, and supply them on a nominal rental basis. Such pictures include dramas of the type acceptable to schools, cartoons, travelogs, nature studies, topical reels, and other types of "shorts" that have some informational and educational value.

Into these programs the nontheatrical exchanges book worthy "industrials"—preferably those with some informational, inspirational, or educational value—and many business concerns get effective and

profitable distribution through such channels. On these programs it is customary for the film user to supply complete prints or copies to the exchange without charge. The picture is usually circulated for the user without additional expense, but with no guarantee of number of showings or of minimum audiences. The industrial is lumped in with cartoons, nature studies, and dramatic productions as part of a program unit.

The plan varies slightly among the various nontheatrical exchanges.

The exchange as a rule keeps the film in condition, attends to shipping, lists the subject in its bulletins, and, where the institution relies upon the exchange to select or propose program units, inserts it in programs wherever possible and suitable.

PICTURES IN UNIVERSITY EXTENSION WORK: Up to now we have been dealing with nontheatrical film exchanges, supplying schools, colleges, churches, and clubs with picture programs including selected industrials. Universities in many states circulate pictures of the educational-industrial type to schools within their own borders. This so-called "visual extension service" is much more elaborately organized in some states than in others. It is an integral part of the regular extension activities of the state institution, and its operation comes under that heading.

No two state universities operate their film bureaus along precisely the same line. In most cases universities are glad to get copies of commercial-industrial productions for circulation within their

state borders provided they have some educational value, and in spite of a moderate amount of direct product or company advertising. A poll of state universities brought the following information, which gives some idea of state university activity along that line:

STATE UNIVERSITIES AND COLLEGES CIRCULATING COMMERCIAL PICTURES

As a rule, acceptable commercial-industrials are circulated free of charge except for copies or prints which the owner must supply.

ARIZONA—University of Arizona, Tucson
    Extension Division
CALIFORNIA—University of California, Berkeley
    Department of Visual Instruction
COLORADO—University of Colorado, Boulder
FLORIDA—University of Florida, Gainesville
    Department of Visual Instruction
GEORGIA—University of Georgia, Athens
    Visual Education Department
INDIANA—Indiana University, Bloomington
    Bureau of Visual Instruction
IOWA—Iowa State College, Ames
    Visual Instruction Service
    Iowa State University, Iowa City
    Department of Visual Instruction
KANSAS—University of Kansas, Lawrence
    Bureau of Visual Instruction
KENTUCKY—University of Kentucky, Lexington
    Visual Aids Department
LOUISIANA—Louisiana State University, Baton Rouge
    Department of Visual Education
MASSACHUSETTS—Massachusetts State College, Amherst
MINNESOTA—University of Minnesota, Minneapolis

MISSOURI—University of Missouri, Columbia
  Visual Education Service
NEBRASKA—University of Nebraska, Lincoln
  Curator, Visual Education
NORTH CAROLINA—University of North Carolina, Chapel Hill
OKLAHOMA—University of Oklahoma, Norman
  Extension Division
TEXAS—University of Texas, Austin
  Visual Instruction Bureau
UTAH—Brigham Young University, Provo
  Bureau of Visual Education
WISCONSIN—University of Wisconsin, Madison
  Bureau of Visual Instruction

Many regular theatrical film exchanges supplying movie theaters with productions furnish industrial and educational pictures to schools, colleges, churches, and clubs on a small scale, but this system is scarcely worth consideration by the user of commercial talking pictures.

With regard to service clubs (this field widens each year), Rotary, Lions, Kiwanis, and other gatherings regularly show business pictures, selecting those of particular interest to the businessmen who comprise about 90 per cent of their audiences. The film user often arranges for showings with the individual local club by mail or through his local agent or representative or by one of his own home office personnel.

Other methods of showing pictures before these groups are covered later under "group selling."

Since service club audiences provide a sort of cross section of local business and industry, many con-

cerns with products and services to sell to business-men consider these showings of first-rate value. It is customary, however, and good business to throw in a comedy cartoon or other short of the theatrical type to round out the program and to provide a higher degree of entertainment than the average commercial picture provides.

FACTORIES: Recreational auditoriums in large factories and mills are often equipped for moving picture projection, and a good many of them now have sound equipment.

Generally, 35mm equipment is used because audiences are likely to average several hundred among the employes. While entertainment subjects comprise most factory recreational programs, interesting industrial-educational pictures are in demand. This field, too, is most economically and effectively covered through the booking agencies.

It may be safely said that wherever people gather in small or large numbers, and electric current is available, pictures may be shown. Naturally, it is not always possible to secure the privilege to show, but the simplification of the mechanics for showing and the portability of projection equipment make showings possible nearly anywhere.

XXVIII

PICTURES IN CITY SCHOOLS

W E HAVE discussed the circulation of talking and silent pictures by various universities and among schools, churches, and clubs within and adjacent to their own localities. Such services are almost entirely confined to smaller towns and rural sections. Yet larger city school boards have become talking picture conscious in recent years and many large city boards today have well-organized departments. As no two cities handle such programs in precisely the same way or on the same scale, it is possible only to generalize here.

Only a small proportion of large city schools, and these mostly high schools, now have sound projection machines. The majority of these are standard (35mm) type and project full standard-width films. Practically all city schools have at least one slide-film projector, many of the sound-on-record type.

Sources for large city school board picture subjects are:

(a) School-owned educational classroom subjects.
(b) Nontheatrical exchanges—rentals.

    (c) Industrial film supplied by owners on request.

    (d) Theatrical film exchanges, dealing in "educationals."

    (e) YMCA circuit.

    (f) State universities—extension divisions.

The visual educational departments of some state governments themselves have done something to make good pictures available to schools within their respective states. One dairy concern has for years successfully projected entertainment health-educational shorts in New York City schools by employing young men with projectors to make the rounds, booking the programs in cooperation with principals and teachers.

They have no dealings whatever with film exchanges; the dairy company pays projectionists by the week and requires a minimum number of shows during the school season. The results from this campaign in increasing milk consumption in the schools is said to be amazing. Sometimes an individual grade or high school in a city handles its own picture problem, the principal taking a personal interest in the work and passing on all subjects submitted for projection. Projectors are either paid for by school boards or by small, voluntary contributions made by students.

Programs are seldom given on regular schedule although there is some regularity in the larger schools in leading cities. Parents, teachers, and other

community organizations often show special picture programs in schoolrooms, using school facilities for the purpose. In an increasing number of city schools silent projectors are being replaced with the sound ones, mostly of the 16mm sound-on-film type. A few large school auditoriums have standard or semiportable 35mm sound machines in booths.

Sectarian Schools, Institutions: In addition to public schools in cities as outlets for commercials, there are the sectarian schools and institutions such as orphanages, homes, and in a few cases, hospitals, where picture machines have been installed, and where commercial pictures of interest are shown from time to time. But this field is limited and of small interest to the average commercial picture user seeking effective circulation.

The attitude of the individual school head toward industrials is easily summed up:

(a) Commercials, to be shown in schools, must be in good taste.
(b) Have some educational or informational value.
(c) Not too much direct advertising in their content.
(d) Have a fair amount of entertainment value.
(e) Not be too long.

This applies whether the school is a city institution or a sectarian one. In homes and other institutions the demand is for pictures that amuse and

entertain. Educational or informational factors are of less importance.

Today, when business generally is so closely tied in with technology, more commercials than ever before have a real value in the school. On the other hand, so definite and rapid has been the trend away from industrials to purely organizational subjects—dealer and jobber promotion, display, advertising, selling, product demonstration, and institutional background—that there is an actual shortage of the commercial type of picture. This is attested by leading educational institutions, nontheatrical exchanges, and other agencies who make it a business to locate good commercial subjects for release in schools.

Then, too, the number of classroom pictures produced by various altruistic agencies, and by many commercial concerns whose processes and products are of educational interest, has increased rapidly and probably will increase even more rapidly from now on.

It is true that showings of commercials in schools has definite, future advantages for certain picture users, getting across messages and stories to the coming generation, to business leaders, to buyers of tomorrow in the formative stage, when lasting impressions are being made. For this reason, many far-sighted manufacturers have seen fit to produce pictures, both slidefilm and movie, to meet the needs of educational institutions and to lend them free. Such pictures have an extraordinarily long life of

utility, though it is true that prints or copies wear out in time and must be replaced.

All in all, the average film user with an information industrial can scarcely afford to book his pictures directly to individual schools—even the larger city schools. He would have to set up necessary machinery and do the needed survey work in order to get circulation in any quantity and within a reasonable period of time. He will perhaps find it best to deal directly with a nontheatrical film exchange catering to schools or to make arrangements with the school boards in larger cities which have the necessary facilities for showings. This, however, is not true of a concern doing business in and about a single large city. Its bookings can best be made with each school through a combination of advance man and projectionist.

XXIX

TAKING PICTURES DIRECT TO
THE MASSES

WE HAVE covered plans, channels, and mediums, through which advertising and promotion talking motion pictures may be carried to people in special groups or to people in the mass, through film exchanges and other distributing agencies or by means of motion picture theater circuits. Such channels comprise those in which the picture user, or advertiser, turns over his prints to someone whose business it is to get them shown wherever possible or where the film user wants them shown.

It will be realized that two distinct forms of circulation are involved here: (*a*) special interested audience groups and (*b*) audiences composed of the general public.

We now have to consider the means by which the film user takes his own productions to the special audiences he desires to reach. Film exchanges or distributing agencies play no part in this. There are, however, agencies that function for the individual commercial film user in taking his productions where he wants them on a fee basis, and their operations have been quite satisfactory to numerous important users of commercial talking pictures.

Considering the direct transaction plan between film user and potential audiences, there is this to say: The user has the option of getting free listings of his production, or productions, in:

    1. Catalogs of motion picture projector manufacturers who are anxious to make as many pictures as possible available to the owners of their machines. In this case, the club, school, or institution orders direct from the film user, who supplies the prints, paying carrying charges both ways.

    2. Circularizing lists of clubs, schools, churches, and organizations offering the loan of his picture (or pictures) free of charge for projection on specified dates.

    3. Arranging directly for showings before groups—supplying projector, projectionists, and pictures at his own cost.

The following groups are worthy of consideration:

VARIOUS TYPES OF AUDIENCES

CLUBS AND ORGANIZATIONS[1]

Lion	Rotary
Exchange	Veterans of Foreign Wars
Monarch	Boy Scouts of America
Y.M.C.A.	Hi-Y Club
Junior Chamber of Commerce	Organized Reserve Corps
CCC Camps	Breakfast Clubs (Calif.)
U. S. Army Officers	P.T.A.
Granges	American Legion
Civitan	Country Clubs

    [1] This is only a partial list.

American Legion Auxiliary

Safety Club

Police Departments

Traffic Bureau

High 12 Clubs

Athletic Clubs

Optimists Club

Bethlehem Steel Club

Purchasing Agents Ass'n

Moving Picture Operators

Employes of various business houses

Independent Grocers Ass'n

Independent Gas Stations Ass'n

Y.W.C.A.

Newspaper Cooking Schools

Insurance Companies

Kiwanis

Farm Bureau

Fire Departments

Metropolitan Clubs

American Auto Ass'n

Engineering Societies

Junior League Societies

Churches

Women's Traffic Clubs

Unions, Trades, etc.

Boosters Club

Laundry Ass'n

Women's Clubs (Dem. & Rep.)

Dealers and Salesmen Ass'n

Saengerbund Society (German Singing Society)

Federal employes

National Guard

Lodges

Masons	K.P.	B.P.O.E.
Shrine	F.O.E.	K.C.

There are approximately 750 associations and societies in the United States.

This plan of getting widespread circulation of commercial talking pictures should not be confused with the similar one of merely supplying copies or prints to institutions or agencies, and trusting to luck that the pictures are used where and as designated.

The expense of this latter form of circulation is greater, but it is more under the control of the user, who can largely govern before whom his pictures

are shown, when and where, with a record of all such showings. Furthermore, by this plan, he can engage in supplementary exploitation of his product and his picture or pictures, in the form of preprogram talks, postprogram talks, sample distribution and so forth. This usually is barred through university circuits or nontheatrical film exchanges.

Each and every one of these commercial picture distribution systems must be adapted in detail to the particular needs, policies, and views of the individual screen user. And while, as previously stated, such systems are slow in getting coverage, they are correspondingly inexpensive when compared with other general advertising mediums.

Another way of taking picture productions directly to the public, instead of sending them through independent distributing agencies, is that which enlists the help and cooperation of the screen user's dealers and distributors. This plan is of most value in the case of a specialty where the unit of sale is comparatively high, where dealer showroom space is available, and where the dealer is selling only the items manufactured by the owner of the picture.

Pictures (prints) are supplied to those dealers who express a willingness to show them. Projectors, usually of the 16mm portable type, also are sent with the prints. The dealer projects the pictures in his own showroom at stated intervals, or he arranges for shows in near-by halls or in other rooms. He invites his prospects as well as the general public to witness the shows, seeking to close orders for the product after

the show has been given. Or, he endeavors to weed out for subsequent closing the interested people who have seen the show.

This plan has been found to work provided everything is not left to the individual dealer, who is often unversed in the use of talking pictures or projection. Most film users who have tried this system employ competent and experienced men to roadshow the pictures among those dealers who agree to cooperate, and in this way relieve the dealer of all responsibility for conducting the show itself. It is surprising how many "suspects" and prospects, as well as the population generally, can be rounded up to attend such a free advertising-promotion picture show, by verbal, telephone, and printed invitation, by window and store showroom announcements, and by local press advertising.

Of course, it is desirable that the show be held in the showroom of the dealer, bringing people to his place of business, allowing him as well as his salesmen to get acquainted with them, and permitting the demonstrating of the actual advertised product before and after the showing. In this way, responsibility for ballyhoo only is placed directly on the shoulders of the dealer, it being his job to get the people in. It is the manufacturer's job to supply pictures and furnish adequate projection service. On rare occasions it has been found possible to get jobber cooperation to the extent of handling the shows in dealers' places, but as a rule the jobber is not sufficiently interested

in one item or line to assign his men to this extra work.

When shows are held through dealers and with their cooperation, the film user has a definite interest and a right to know the apparent results of each showing.

It is the duty of the advance man in this kind of an operation to report in detail shows as booked, stating city or town, date, time of day or night, name of operator or projectionist assigned, name of user or dealer and address. He should specify how many previous shows, if any, list pictures to be shown on the program, and total length of show in reels.

In addition, there should be a detailed report on the number and forms of promotion which the local user or dealer has agreed to engage in to assemble audiences: newspaper advertising or publicity; radio broadcasting; printed matter for general distribution; invitations to prospects by mail and over phone as well as in person; a description of door prizes to be given (if any); where the show is to be held, in a public hall, theater, or auditorium. On this last point the advance man states the name of the hall and its address, name of hall manager, day and time at which the show will be held, seating capacity of hall, size (in feet), ceiling height, how room is to be darkened, nature of projection booth, balcony arrangement (if any), stage, length of picture "throw," screen size, current available (AC or DC), voltage, cycle, fused for (number of) amperes.

Once the show is held, the film user will want to

know how the show went off. Crews make reports after each show on the pictures that actually were shown, how many times they were run off, number attending, reactions of audiences, quality of projection, degree of dealer cooperation, dealer reaction, remarks overheard about pictures, attendance of dealers and dealers' salesmen, and so on.

THEATERLESS TOWN SHOWINGS: Recently this field has developed rapidly and in the near future will undoubtedly provide a new and important outlet for commercial pictures. Independent projectionists cover small towns in which there is no movie house, renting halls and giving programs of cartoons, dramas, educationals, shorts, newsreels, and commercial pictures (with entertainment value). Pictures are secured largely from nontheatrical exchanges. Entertainment pictures used in this circuit are from six months to three or four years old, admission usually 15 cents. Commercials may be booked under this plan on one of these bases: (*a*) the picture owner pays a nominal fee for the inclusion of his advertising or promotional picture in the program; (*b*) the user turns his picture over to a nontheatrical film exchange which, in turn, rents it to the projectionist; (*c*) *the user gets his picture shown by direct negotiation with the projectionist for a showing fee or otherwise.*

Pictures thus reach people who live in small towns off railroads and not large enough to support a regular movie house. In some towns, shows are held seven nights a week; in others, two, three, or four times a week.

XXX

AUTO-TRUCK PROJECTION

A COMPARATIVELY recent development in commercial talking picture exploitation of products directly to the consumer is found in the mobile picture projection truck. While it is still in the early stages of development, sufficient experience has been had with this form of product exploitation by large business concerns to promise much for the future. It is designed to take the "show" directly from the advertiser to the general public, without calling upon the intermediary of the film exchange or film distributor, and reaching out even beyond the range of the motion picture theater screen into rural communities and small towns.

First, a brief description of the unit. The body is of the commercial panel variety, designed and built to house the necessary sound projection equipment. The top is so constructed that it can be raised by a small motor, with current supplied by motor generator set. A display sign may be arranged on the top and the side panel to identify the brand or product being advertised. Housed in the rear of the panel body is the sound motion picture projector equipment. The unit also is equipped with a public address system.

This type of truck, with a specially trained crew, moves along a definite route from community to community, "drumming up" audiences in villages and towns, either with or without the cooperation of the film user's local dealers and distributors. It has been used with success in the suburbs of large cities.

The crew usually consists of operator, advance man, and manager. A police permit is secured for the show which is announced for a certain hour or at certain hours in definite places where people will gather. During the day the truck parades the local streets, using its loud-speaker and signs to advertise a free evening movie show.

As the time for a show nears—after dark—the truck takes position at the appointed place, top raised to form a large sign. The crowd is first entertained with music through the loud-speaker. A talking picture screen is provided in the rear of the vehicle. From the rear deck platform the crew manager or operator addresses the meeting. Then the platform disappears and the moving picture show starts.

Entertainment is usually mixed in with direct or indirect advertising of the truck owner's product or products—a comedy, a cartoon, a scenic, or a newsreel. Pictures are projected upon a mirror at the front end of the truck and this, in turn, throws the picture to a translucent screen at the rear—in full view of the assembled crowd. With the most improved types of trucks it is easily possible for one man to run a whole show. Images can be seen and accompanying sound heard clearly as far as 200 feet from the unit.

Here we have a modern version of the traveling "medicine show."

This system secures direct-to-consumer advertising via talking movies at fairs, parks, carnivals, races, ball games, in fact at any point or on any occasion where crowds congregate—always provided a police license is secured when necessary and all arrangements are made in advance.

The main purpose of this unit is to advertise a product on sale in the localities in which the shows are given. But there are secondary uses. For instance, local radio programs may be rebroadcast to the crowds, music may be rendered, local dealers handling the user's product may be introduced to address the crowds by means of the truck's public address system, which is an integral part of the unit

With this equipment, shows may be held in automobile dealers' used-car lots to attract crowds and make sales. It may be used for attracting people to real estate developments, and for similar purposes.

Samples of the product that is being advertised may be distributed after each performance, storage space being provided in the body of the truck.

It is true that some difficulties have arisen here and there to retard the more general adoption of this form of screen advertising. Police permits are not always easily secured, and objections may be raised by local merchants unless the site for the show avoids interference with street or sidewalk traffic. Proper advance arrangements and methods tending to recognize and overcome these objections make the plan

practicable and highly successful in moving merchandise from local dealers' shelves.

The system has proved its value in helping add new dealers to an advertiser's list, to reawaken old dealers to a new interest in the advertised product.

Mobile truck projection of advertising talking pictures has scarcely advanced as yet to the point where it comprises a complete advertising campaign within itself; rather, it has been used to reach the masses of people who live in rural communities and small towns and who seldom read advertising. It is designed to augment and supplement national advertising, to fill in recognized gaps in newspaper, magazine, radio, and even movie theater advertising.

The introduction of this style of screen advertising, and its success with several national advertisers, is added proof that farseeing concerns recognize the need for *taking* pictures to the people as against *sending* them through intermediaries such as film exchanges, colleges, schools, and other circulating and distribution agencies. To use such a system of screen advertising profitably, the advertiser's product should be one sold in retail stores in every community where shows are held; it must be backed by other advertising and publicity, and have the utmost in local dealer cooperation. Above all, the pictures should be as entertaining as possible. If they are made so, the advertising features included will be all the more effective in the direction of creating local demand for the product advertised. Progressive commercial film pro-

ducers are in a position to make recommendations and to supply details regarding the model of mobile movie truck that is best adapted to the needs of a particular advertising campaign or advertised product, and the picture program to use with it.

XXXI

GROUP SHOWINGS

THE nontheatrical exchange, which depends for its revenue and profit on the money paid to it for picture programs it arranges and supplies, is generally in a position to furnish commercial picture users with the following information:

    (a) Where the picture has been shown.
    (b) When it was shown.
    (c) Approximate number in audiences.
    (d) Interest with which it was received.

It has been found possible, at small extra cost, to distribute to audiences printed handouts or slips bearing on the picture, depending upon the type of production, the place of showing, and policies of the exchange.

OPERATION OF THE Y.M.C.A. BUREAU: An increase in audience attendance from 6,000 in 1911 to 12,000,-000 in 1936 by the commercial film circulation system of the Motion Picture Bureau of the Y.M.C.A. warrants, we believe, detailed description. The system is unique in many respects.

The bureau does not show commercial pictures before Y.M.C.A. groups alone. It duplicates in some

degree the work of the nontheatrical film exchanges, but its organization is perhaps the most extensive and effectual in the country, and for national coverage probably excels most others. The productions of dozens of leading business corporations are being routed over its circuit, and it has a supplementary promotional program which works in favor of the film user.

The bureau claims 25,000 nontheatrical "exhibitors." Included among these are colleges, schools, clubs, community groups, industrial plants, and business organizations. In one year these exhibitors booked and projected over 400,000 reels of film. Groups served are given as follows:

EDUCATIONAL: Adult education—evening classes

> Universities and colleges
> Technical and trade schools
> Private schools
> Senior high schools
> Junior high schools
> Elementary schools

RELIGIOUS ORGANIZATIONS, ALL FAITHS: Women's
> organizations
> Men's organizations
> Young people's societies
> Church extension work in the community
> Sunday evening and midweek prayer service

COMMUNITY ORGANIZATIONS AND CAMPS: Civic or-
> ganizations, such as P.T.A.'s, lodges, and so-
> cieties

Fraternities
College, university, and social clubs
Young people's organizations
Y.M.C.A., Y.W.C.A., etc.
Boy and Girl Scouts, Camp Fire Girls, etc.
Social work in parks and playgrounds
Hospitals
Public institutions

BUSINESS, INDUSTRIAL, AND MANUFACTURING
   PLANTS: Service and foremen's clubs
Chambers of commerce
Trade organizations
Conventions
Stores

The bureau selects and arranges picture programs for its clients. This statement from the bureau may be of interest to prospective industrial type film users:

Because of the general interest in American industrial pictures, the demand is far in excess of the supply of film provided to us by industrial concerns. However, many companies are interested in having their films presented to selected, prospective consumer audiences. Many exhibitors also have preference of subject matter. In order to serve effectively the sponsor and exhibitor, our booking departments in preparing the schedules pay special attention to the specific needs of both.

Procedure for circulation under this plan is as follows:

1. Bureau's catalog mailed to institutions listing 1,100 subjects.
2. Bulletin featuring picture and product of pic-

ture user supplied by bureau, mailed to groups who are of special value to the picture user.

3. Report in detail of showings supplied user at end of each year.

4. Two, three, four, or five standard reel productions acceptable.

5. Distribution costs: Silent, one reel, per print, per year, $60. Sound, ditto, $75. Two reels, silent $80, sound $100. Three reels, $95 and $115. Rates for longer pictures supplied on request.

The bureau operates on a nonprofit basis under the advisory service of the Industrial Film Council.

The following guarantee to the film user whose production is acceptable is given as follows:

The Motion Picture Bureau guarantees the following minimum circulation attendance for acceptable motion pictures having a general audience appeal:

10 prints*..............	125,000	people
20 prints..............	250,000	people
30 prints..............	375,000	people
40 prints..............	500,000	people
50 prints..............	625,000	people
60 prints..............	750,000	people
70 prints..............	875,000	people
80 prints..............	1,000,000	people
100 prints..............	1,250,000	people

The above guarantee does not apply to pictures designed for strictly classified audiences or having territorial restrictions.

* On all orders of 20 prints and over, "Exhibitors' Bulletin" service is included in the above rates.

All distribution contracts are made for one fiscal year, dating from the day of receipt of films.

Should the total audience in the fiscal year exceed the minimum guarantee as indicated above, no additional charges will be made, but should the Motion Picture Bureau fail to secure the minimum guaranteed number within the fiscal year, the prints will be kept in active circulation at no additional expense to the user, until the minimum guaranteed number shall have been reached.

There are still other channels and methods through and by which consumer productions may reach selected audiences outside schools, colleges, and clubs. These are of less importance, at present, and make greater demands upon the organization and personnel of the film user. However, they have worked out successfully in many instances where particular situations and conditions prevail.

Many film users have shown consumer pictures before special groups in theaters in the morning before the regular movie show opens. A nominal rental is paid for the use of the house, the regular operator paid for his time, attendance is secured by invitation on the part of the film users or local distributors and dealers, or both. The distributor or dealer is asked to give out tickets or cards and to urge customers and prospects to attend the free show, while the film user supplies film, the promotion build-up, and meeting leadership.

This has proved to be an effective method for small unit sale commodity merchandise, where feminine audiences are desired. It is moderately expensive, but decidedly effective, rapid, and satisfactory.

Or, the film user may organize crews of his own personnel, with projection equipment, and bill showings over a circuit in halls or hotel rooms. In this case, too, distributors and dealers are asked to ballyhoo the show among the local population while the picture user furnishes the meeting—complete.

SHOWINGS IN THEATERS: Perhaps no question concerning the distribution of commercial consumer talking pictures comes up more often than this: Can commercial consumer-appeal pictures be shown on regular theater programs generally, and if so, at what cost? Reference is made here to one-, two-, or three-reel "short" type productions which may either openly or subtly advertise the user's product or services, and yet provide sufficient entertainment value to warrant its projection on the regular program by the motion picture theater exhibitor.

The answer is: Yes. Several systems or organizations are successfully booking one-, two-, and three-reel commercials of the subtle advertising type in mixed theaters for which a projection fee is paid the theater owner and the system acting as exchange. It also is true that in isolated cases commercial advertising subjects of high quality, and of sure-fire novelty and theatrical interest, have been successfully booked in regular theaters at no cost to the film user, but this is seldom possible.

The exhibitor has only his screen space and screen "time" to sell and he is inclined to shun commercials unless he can collect a fee for showing them. Fee or no fee, however, he will not often introduce a com-

mercial into his program unless it has definite entertainment value, and he prefers that this should overshadow the advertising or publicity element.

One system used by some of the largest American corporations, specializing in theater showings (paid) of short commercial-entertainment pictures reports:

> Release through twenty affiliated film exchanges (theatrical) operating at all strategic centers.
> Direct contact with theaters.
> Showing films to exhibitors (preview) and urging inclusion in regular programs.
> Supplying advertising and publicity for the production, including stills, lithograph paper, and sound "trailers" in advance of play-dates.
> Film distribution.
> Care and repair of films.
> Mail and express charges.
> Checking up on play-dates (proof of showings).
> Maintaining analytical records.
> Limited areas plus national coverage.
> Average showing, two days.
> Average attendance, each showing—1,428.

Under this plan, and others similar to it, the number of prints or copies the film user is willing to supply determines the speed with which an area is to be covered. Three prints or copies, distributed to 3,000 theaters in Michigan, for instance, would call for 40 weeks to complete the circuit—other regions would be approximately the same. The cost range is about $5.50 per theater per week.

XXXII

"MINUTE MOVIES" IN THEATERS

U<small>NTIL</small> comparatively recent times practical use nationally of the motion picture theater screen for direct advertising of products and services has been slow, cumbersome, unreliable, and difficult to appraise as to results.

This refers to the logical ultimate—the trailer or playlet or minute advertisement, comparable to magazine or newspaper advertisements with the added dimensions of illumination, motion, sound. The story of advertising trailers, which had their genesis in the earliest period of the silent screen, as far back as twenty-five years ago, is filled with disappointment and difficulty. Even though serious attempts have been made in past years to organize and utilize this enormous advertising power, failures have been many, especially in so far as the national advertiser after complete national coverage is concerned.

While local neighborhood merchants early found it feasible—and profitable—to buy and book minute shorts to advertise their business, the national advertiser has had little reason to make heavy investments. That is largely because there has been, until recently, no serious attempt to gather all the facts and factors

in the situation in order to formulate a practical plan, on which to base a national or regional campaign with something near the precision of a national or regional newspaper, billboard, car card, or magazine campaign.

The value of screen advertising never has been questioned by advertisers or agencies. What they have found missing is the "machinery" to use the theater screen on a businesslike basis, to know what types of pictures may be shown, in what theaters they may be shown, and how they can get proof of showings, numbers in attendance at theaters, and so on.

Comparatively recently great strides have been made in that direction. Surveys now can answer any and all questions advertisers might wish to ask. Theaters have been bound by contract to accept playlets of from 90 to 150 feet ("minute movies") at a basic rate for showings. With the proper machinery to book productions and to furnish proof that showings are made as paid for, it is possible to show that local dealer-jobber tie-ups are effectual in order to get the full benefit of the advertising at point of sale.

Over a dozen leading national advertisers, after acid tests in selected markets, are making heavy outlays in "minute movies" producing playlets comparable in quality to the best theatrical standards. One of these advertisers already is spending over a million dollars a year on this form of advertising.

That the medium produces sales is beyond question. Agencies booking pictures under this system have actual reports of sales made as a result of the

screen advertising stimulus available to any prospective user. Sufficient experience is now at hand in the field of talking picture advertising to guide the prospective user through what might otherwise prove to be narrow and dangerous shoals upon which a considerable budget could easily be wrecked.

Theater owners under contract to these agencies, and as a part of this national movement, have no objection to straight and direct advertising appeal—so long as the advertising is kept within the bounds of good taste, provided the product or service is presented inoffensively to audiences and the technical quality of each production is on a par with professional theatrical pictures.

The booking agency under this national system reserves the right to pass on all scripts, and to reject or accept or to revise final productions. It is demanded that pictures have a certain amount of novelty or human interest appeal. Beyond this, the user has much freedom of expression, and as much latitude in getting across his advertising message as he has in the best magazines or in leading newspapers.

On the other hand, it should be borne in mind that, surprising to say, the preparation of a picture that will interest and entertain as well as plug a product in the space of sixty seconds is no easy job. "Copy" is limited to approximately 145 words—depending upon the nature of the picture and the action that accompanies the text—whether dialog or narration or both. Some advertisers who tried this medium have made the error of producing cheap pictures, and

some of these have been rejected by distributing agencies. They are endeavoring to raise the standard of screen advertising as well as to get the maximum return on investment for advertisers, and to release cheap, inferior pictures would quickly alienate theater exhibitors whose cooperation and goodwill are the key to the situation.

Merely because a picture is only one minute long doesn't mean that it can be produced cheaply. "Make-ready" on many minute movies calls for an outlay as large as that for a talking picture one or two reels long. These playlets must be built to a screen-time limit. Every second counts. Action and sound must be predetermined to split seconds, and into all this there enter a number of studio problems which may prove serious unless the producer has had definite experience in this most tricky of all business picture production jobs.

Any consideration a national advertiser gives to the medium should include these four points:

1. Minute movies in theaters sell through sight-action-sound.
2. Can be shown on the coast-to-coast "network" plan or in any specific locality.
3. Appeal is through eye and ear simultaneously —products are shown and described and dramatized at the same time.
4. There is no competition for attention in the movie theater—eyes and ears are glued to the message of the advertiser.

One system in this field claims over 6,000 theaters under contract in 4,500 cities and towns. Naturally, an advertiser new to the medium will apply the "yardsticks" with which he is most familiar—magazine and newspaper advertising.

He will find that theater screen advertising compares favorably with both in the matter of cost and also gives 100 per cent forced concentration, which is impossible with the printed page or with radio. He will realize that in this medium alone he gets everything he pays for in the way of attention. Readers turn printed pages, overlooking advertisements; radio listeners tune out a station entirely at the arrival of the "commercial." In the darkened theater there is no place worth looking at but the screen, and it is safe to say that everyone in the theater at the time an advertisement appears sees it.

Rates for this form of circulation are basically $2.50 per thousand readers and hearers, for 60-foot playlet. The ninety-foot unit—a full minute—is most effective and acceptable. Full minute versions cost $3.00 per thousand audience. This is approximately ½ of a cent per person.

Length	Per 1,000 Average Weekly Attendance	Minimum Theater Week
50- 60 Ft.	$2.50	$5.00
61- 90 Ft.	3.00	6.00
91-120 Ft.	3.75	7.50
121-150 Ft.	4.50	9.00

To stay in business, a movie theater must fill the house at least six times a week—the basis upon which

screen circulation has been established. Checks have shown this estimate to be entirely reliable. The film user, of course, provides a sufficient number of prints or copies to cover the circuit purchased, within the time limit assigned. The distributing organization handles films and checks showings, provides statistical information, and aids wherever possible in getting effective local dealer point-of-sale "tie-ins."

Commercial picture producers furnish ideas in cooperation with user's advertising agencies, make productions, and supervise and inspect prints for uniform quality.

And the results of screen advertising by national advertisers, mostly checked by goods moved off dealer's shelves in areas covered by the medium, show some astonishing results.

For instance, 79 per cent of a specialty manufacturer's dealers voted to continue minute movies on a greater scale than ever—after trying them. After a regional test, a manufacturer of a branded drug found sales so active that the appropriation for screen advertising was increased many times and made into a sustained national campaign. One manufacturer is now in his third year of using the medium, with a budget greatly increased over previous years.

There is widespread use in the United States of "stock" sound ad-films of about one minute in length, produced by various regional advertising film producers. One important organization is doing a large national business in this line, having on hand thousands of subjects designed to meet the needs of local

advertisers in nearly every line of business. Copies or prints of stock films are largely, though not entirely, sold by the producer owning the negative to local merchants and other local enterprises who may make either their own arrangements for showing with local movie theaters or secure bookings through the stock producer's distributing service.

Each stock subject, which may be of the cartoon or straight photography type, provides for the inclusion of the dealer's name and address at the end and, often, at the opening, while the main portion of the production is standardized to advertise any concern in a similar line of business or activity. It will be seen that the stock ad-film serves the needs of the localized business or activity, while the made-to-order minute movie is produced for national advertisers and circularized through national screen advertising organizations with or without the cooperation of local agents, branches, or dealers.

PROJECTION

XXXIII

PROJECTORS AND PROJECTION

THE problem of projection had much to do in the early years with the general tardiness of business picture acceptance on the part of industrial and commercial enterprises.

Early projectors had certain inherent faults which by now have largely been corrected. With special-purpose business pictures, shows must be taken to audiences, and such audiences, generally speaking, are particular groups of particularly interested persons who may be widely scattered. To screen films economically to these groups, it has been necessary to develop projectors that are:

> Portable
> Compact
> Reasonable in cost
> Simple to operate
> Capable of good sound reproduction with sufficient volume and clear pictures of a good size with enough light to be seen without eye strain.

Even though the advent of sound-on-film brought marked changes in projector design, and added mate-

rially to the amount and quality of equipment needed, the modern 16mm portable machine, of which there are several reliable makes, is amazingly compact and surprisingly efficient. Gradually, the quality of picture projection and sound delivery has been improved until today portables deliver results comparable to average theater projection. For the projection needs of commercial picture users, types of sound motion picture projectors are available.

Regular standard 35mm theater projectors, of course, are stationary. Under proper conditions, 35mm semiportables are good for shows up to many hundreds of persons. They offer what advantages the 35mm theater projector has over 16mm.

Next, strictly portable 16mm "suitcase type" machines, of which several efficient and reliable ones are on the market, all use the sound-on-film system. In addition, we have 35mm continuous projection machines, both silent and sound which automatically repeat the same picture (film) over and over again for exhibits at conventions or in dealers' show windows, and elsewhere. This is a highly specialized use, and continuous projectors as a rule are rented or sold outright and serviced by their makers since they require expert attention by experienced operators.

Adequate portable 16mm sound projectors today—which will also project 16mm silent films—range in cost from $350 to $750, differing largely in the size of amplifiers, and the size of amplifiers is important according to size of audience and room. Also, they differ in small features of convenience, method of threading

film, focusing, and so on. Compactness is about the same with all. Portables may be purchased outright or rented; or they may be rented, and cumulative rental applied on a possible later purchase.

They provide a picture sufficiently large to take care of audiences up to 600 persons, or even more under certain conditions. The 35mm semiportable machines are comparable to the type used in theaters and are able to handle audiences of a thousand or more. Such projectors, however, are rather bulky, and more expensive, and consequently their use entails more man power, facilities, and expense.

Several disadvantages result from the use of 35mm equipment of any type. Fireproof projection booths, electrical and fire department inspections, and costly licenses are required by most cities for a 35mm show. In addition, there is the very serious problem of Union and non-Union operators. 16mm projections are not hampered by any of the above regulations as the only type of film that can be used is a non-inflammable film. A child may operate a 16mm projector without the least hazard of fire.

The unit of film length is a "reel" which runs for slightly more than 10 minutes whether it is 35mm or 16mm size. The 16mm size contains 400 feet of film to the reel and the 35mm size, 1,000 feet. Obviously, costs are considerably reduced by using 16mm prints.

With 35mm equipment the length of running time without a "break" to thread another reel is limited to twenty minutes unless two machines are used.

A 16mm sound-on-film type of portable projector

is available in several reliable makes, and these are becoming increasingly more popular because of their compactness, lightness, ease of operation, economy, and the fact that with them it is possible to run a 44-minute uninterupted show (1,600-foot reel) using but one machine. Practically all 16mm projectors are so equipped that they may be used with a turntable to play music or with a microphone as a public address system. An hour's instruction will qualify anyone to operate these projectors successfully, and so elementary are the mechanical features that one may learn to run perfect shows by studying the very explicit instruction manuals provided by the projector manufacturers.

In the case of slidefilm projectors, several reliable makes are on the market, ranging in price from $60 to $250. All of them, of course, are of the sound-on-record type. Here, too, the price range is dependent upon the size of amplifier and projector. They consist of a motor-driven turntable for the phonograph disk, supplementary silent slidefilm projector for projecting the pictures (manually operated), and an amplifier for the record delivering the sound element to a loud speaker behind or near the screen.

Records are 12 and 16 inches in diameter. A 16-inch record has a running time (per side) of approximately 14 minutes; a 12-inch record, a running time (per side) of about 11 minutes. Both sides of either may be used, the 16-inch record giving approximately a 30-minute show, while the 12-inch one provides a 23-minute show.

Commonly, a gong is recorded on the phonograph record, furnishing a cue to the operator to turn to the next picture. Any portion of one side or two sides of the record may be used for shorter sequences. However, no way has yet been found to eliminate the break or pause at the end of the first half of the record. The record must be turned over as on a phonograph.

So simple and reliable are 16mm slidefilm portable movie and sound-on-record slidefilm projectors that large special-purpose film users depend upon their branch personnel, salesmen, and agents to handle all shows. It is the least expensive system, and has been found to work with full efficiency; the projector fits into the rear of a small motorcar and is not easily broken or injured in transit.

The average weight of a complete 16mm talkie projecting unit is sixty pounds, while the average sound-on-record slidefilm projector unit weighs about twenty-five pounds. The new 16mm movie portables hold a single reel of film on a special "arm" and reel long enough for an hour's show with no break. Formerly, pauses for change of reels were necessary unless two projectors were in use, in which case, one took up where the other left off, the break being hardly noticeable to the audience.

Provision also is made for the control of sound volume as in large theater projectors. Tone controls, similar to those on radios, are provided so that the operator may obtain the best sound results in any type of room, or auditorium. Projector manufactur-

ers train a user's field men in groups when a picture is to be roadshowed, and users purchasing projectors will find little servicing or repairing of machines necessary from year to year save for occasional inspection, cleaning, and oiling. Projector manufacturers attend to this on the basis of a nominal fee, or the job may be done by the picture user's people. Sometimes producers do the training of their client's men. Reference in the foregoing is made to those picture program operations where a single concern or picture user produces pictures for certain specific organization purposes, designed for particular groups of audiences—dealers, jobbers or agents, general public—and desires to roadshow them entirely with his own personnel.

In the matter of projection screens, there is a wide variety from which to select. Of course, a white wall will provide a screen for a motion picture or slide-film, but it is often inconvenient to use a wall, and for best results, a regular motion picture screen should be used. Screens vary from the size of a letterhead to the size of an office wall. Some roll up, open on brackets, and are compact; others rest easel-like on the floor, desk, or table; others fold or roll into small space.

Some are of white rubber, others are of special materials; many are of the "beaded" variety, while standard theatre screens are perforated to facilitate the infiltration of sound from the loud speakers located behind.

There is also a translucent type of screen that per-

mits rear projection. Most generally this type is used on continuous projection setups, or where for some reason it is impossible to place the projector in front of the screen due to limitations of space.

Picture producers have available detailed information and prices concerning projectors and screens, and designate those best suited to a given need under given conditions.

For those unfamiliar with the terms "16mm" and "35mm" in reference to film stock, it may be explained that these symbols designate the width of the film strip on which the pictures are "shot" and subsequently printed for projection. While the narrower width (16mm) is commonly referred to as "amateur," such a classification is not strictly accurate. It is true that amateur equipment commonly uses 16mm, but a large and growing volume of commercial business pictures are projected on that measure though it is rarely advisable to actually "shoot" scenes on it.

Even though a commercial is produced on a professional basis, and fully 85 per cent of American commercials are, prints are most frequently made on 16mm film stock by reduction in duplication. The main reason for this reduction is that the average commercial audience is smaller than theater audiences, 16mm projectors are more compact and simpler to use, they require less current to operate, and they are easily transported from point to point.

Modern 16mm projectors of the sound-on-film

variety are extremely efficient, and give a result comparable, in small space, to theatrical projection.

Amateur pictures are on 16mm negative reversible film, which means that in order to get duplicate copies of the original a dupe must be made from the original negative, which becomes a positive, and extra copies are made from that. Owing to the fact that pictures on 16mm are narrower, some quality is lost in the process, the result nearly always being unsatisfactory. Amateurs do not use sound on their 16mm pictures. Hundreds of business concerns, seeking to save money, have endeavored to shoot business pictures on the amateur basis (when they do, they are invariably silent pictures) and have found to their grief, and after a great loss of time and money, that the result is too amateurish to use. They must begin all over again with a professional producer, and pay a fair price for a satisfactory result.

Also, amateur work for commercial purposes is practically restricted to exteriors because of the necessity for professional lighting equipment and professional lighting skill. The same goes for photography—exteriors being easier for the amateur to shoot than interiors.

Film of 35mm, standard theater size, is approximately 1 2/5 inches wide. There are 16 pictures—called "frames"—to a foot of film; 1,000 feet to the standard reel. Reel size (1,000 feet): diameter, 10 inches; thickness, 1 5/8 inch; weight, 6 pounds. Showing time for a 1,000-foot reel is approximately

15 minutes when silent or 11 minutes with sound. All commercial pictures are printed on 35mm safety film stock. Safety 35mm film costs ½ cent per foot more than nitrate (inflammable) film. Nitrate film is used where pictures are intended for showings in theaters only.

Film of 16mm width is non-inflammable, supplied only on a cellulose-acetate base—approved by fire underwriters as safe for use and handling anywhere and at any time. With it there are no risks and no restrictions. Fireproof booths are not required. All 16mm film is approximately 3/5 of an inch in width, has 40 pictures or frames to a foot (two and one-half times as many as 35mm film). Standard reel is 400 feet and takes 15 minutes silent and 11 minutes with sound for showing—equivalent in picture value to 1,000 feet of 35mm film. Reel size (400 feet): diameter, 7 inches; thickness, ¾ inch; weight 1 pound. Contrast this with the 10-inch, 6-pound 35mm reel.

It is important that film be kept in condition. When left in the open it becomes dry and brittle; but it quickly absorbs moisture in a humidor, and may in this way be kept pliable, giving service for years. Dirty film may be cleaned, renovated, and restored to a usable condition at reasonable cost by a company specializing in such work. There is also a film preservation process which consists of surfacing the film with a special wax substance said to minimize scratching.

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For continuous satisfactory service frequent cleaning and oiling of the projector, either silent or sound, is necessary. Projection lens, condensing lenses, and reflector mirror should be thoroughly cleaned at regular intervals, oiling instructions carefully followed, but care should be taken not to oil the equipment excessively.

Aperture plate or film channel, film gate, and all other metal parts with which the film comes in contact should be kept free at all times of emulsion, dust, oil, accumulations, etc. In cleaning these metal parts use a soft stick or bone scraper; never use a knife or any other metal scraper, as they will scratch the surfaces on which the film rides. It is well occasionally to clean all such surfaces with a solution of carbontetrachloride or alcohol.

Many large users of commercial pictures intended primarily for their own organizations of employees, dealers, jobbers, and personnel, or for lending out to nontheatrical exchanges or to individual nontheatrical users, appoint one man in the sales promotion or sales department to:

(a) Keep a record of print activities.
(b) Ship and receive prints sent out for use and returned.
(c) Clean and check up projectors and screens.
(d) Clean and condition film.

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When prints are injured by use or through acci-

dent, or when they are merely worn out, scratched, and blotched, little can be done to correct them.

If the negative is available (producers retain negatives intact in fireproof vaults), it is always possible to have injured sections or frames reprinted, and then spliced in place of the injured spots.

Prints are made from original negative. Lavenders are made as a protection in case original negative is ruined or lost. If this happens, then and only then, are lavenders used. Lavenders made on positive stock shrink less than original negative stock does. If necessary to use lavenders, a dupe negative is made from it and this dupe is used for prints. The original lavender still being preserved in case of further need for it.

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Many office buildings in large cities maintain talking picture projection rooms which are at the service of tenants and other local commercial picture users and producers. Usually this service is combined with a meeting room or auditorium setup, and facilities are rented on an hourly or per-reel basis. As the use of commercial talkies becomes even more general, all important office buildings will unquestionably provide such facilities.

In most cities, theatrical film exchanges have projection rooms for their own needs, and these may be rented by the hour or reel for showing commercial pictures in emergencies or to special groups, an oper-

ator's time usually being included in the charge of 75 cents to $1.50 per reel.

Also, theater equipment supply houses, of which there are several in each large town or city, have projection facilities available for the use of commercial talking picture users.

XXXIV

PRODUCTS, SERVICES—AND PICTURES

TALKING pictures produced for commercial purposes have varying objectives, and returns on the investment in them may be either material, or psychological. Products, ideas and services they are designed to sell, or promote, run the gamut of American manufacturing and commerce. Pictures are made which aim for no definite immediate dollar return, and many for no definite dollar return at all. One cost $150,000, and was shown one time to a single audience comprising the board of directors of the concern that paid for it. The purpose was to show the activities of the company extending around the world so that the directors might get a complete picture of foreign operations. This could not be accomplished in any other way except for each director to make the trip himself for which none had available time. As a result, management benefited by giving those responsible a thorough understanding of all factors involved.

It is always important when considering the motion picture as a solution of a sales, educational or policy problem, to have in mind, type of product or idea, and if a product its selling price, rate of profit

on its sales, its "picturability," and in what form return on picture investment is expected. Also, the potential sales increase possible for the product, and whether or not the potential increase will return enough profit to make a picture or picture program pay.

Talking pictures have been made and profitably shown to increase the sale of milk, bread, foods, soap, drugs, cosmetics, cigarettes and other low priced items. They also have successfully developed sales for locomotives, turbines, printing presses, autos and articles selling up to hundreds of thousands of dollars, or more. Naturally, the production of a picture for the sale of a cheap commodity item must be planned accordingly. As a rule, sales development for a low priced commodity by means of the talking picture screen is by indirection. In other words, the picture is used to inspire, influence and train those who actually sell the commodity to the consumer rather than to sell the consumer directly. Of course, reference is made here to pictures which are not of the direct advertising type. However low priced commodities are being successfully advertised direct to the consumer by minute-movies in theaters every day. Pictures of the other type designed to indirectly sell a commodity to the consumer—are shown with the hope and expectation that audiences of dealers, salesmen or salespeople will let at least some of the advertising or sales message trickle down to the consumer. Just what percentage of this information will, or may trickle through, is seldom known. However,

consistent users of pictures of this type have sufficient evidence that enough of it does so to make pictures investments worth while in moving merchandise.

. Of course, when higher priced articles are the subject of a picture, the user is on firmer ground—if his objective is an immediate or ultimate dollar return on picture investment. When a hundred dollar household appliance is the subject of a nontheatrical movie, the unit of sale is usually large enough and the profit margin big enough to justify showings direct to prospective consumers. Not all business pictures are made to promote product sales. They are used quite widely also to exploit and further the sale of services, and intangibles.

In planning a commercial production, it is always of importance to carefully study the product or services to be exploited as they may lend themselves to visualization. Possibly, the processes, or some of the processes, or raw materials used in manufacture provide the best approach to a sales narrative, or the research story behind the product may furnish the best one, or, it may be best to produce a picture that will give a practical demonstration of the products' features and advantages while the testimonial type of picture showing a product in satisfactory practical use is growing in popularity.

It often has been said in effect, by certain prospective users of the commercial screen: "It is all right for motor car people, and specialty concerns to use talking pictures. But our business is different.

We haven't got the margin of profit per unit which they have. Our product does not warrant the cost of a picture or a picture program."

The tremendous flexibility of this medium, the many visual treatments and devices now available, the "dimension" of natural sound effects makes it safe to say that there is scarcely a business or service sold in the United States today for which a competent producer cannot devise an interesting approach and develop a clear, convincing and persuasive delineation. The ingenuity of competent commercial picture producers in many notable instances has equalled that of Hollywood. Business pictures have been produced which though hemmed in by artistic and technical restrictions imposed by commercial objectives have outdone Hollywood. Although a business executive, inexperienced in the medium, may sometimes find it difficult to visualize his product or service as a theme for the screen, the capable commercial producer, and his staff, are nearly always able to find drama in it, a suitable theme for it, and a logical and effective story structure to achieve the user's objectives, and at a cost comparable to that of other media.

In many cases the amount of the investment in a talking picture should be determined by the selling price of the product, margin of profit, method and scope of distribution, type of sales outlets, possible increase in sales, and related advertising by other mediums. But perhaps the best way to establish a basis for such investment is to determine what it is

worth to get across the prospective user's message per audience member. Is it worth one cent, ten cents, twenty-five, fifty, a dollar or more per mental impression made? What is the unique power of visualization, plus motion, plus sound, plus 100 per cent concentration worth, so much per impression? The fact that many large corporations are advertising to .00429 per looker-listener, and that concerns using promotional-educational organization pictures among jobbers, distributors and dealers at a cost of as low as 48 cents and even lower, is a fairly good indication that, based on this approach, pictures are not costly to use when results are considered.

On the other hand, large corporations in some cases have considered a cost of two, three, four, five and even ten dollars per motion picture impression a good investment. Talking pictures have been made and designed to visualize fiscal reports for a board of directors and at annual stockholders' meetings where the cost has exceeded a hundred dollars and more per impression made.

Very often prospective users take the view that "pictures cost too much." Does it matter what a picture costs if the message it conveys is worth that cost? Hence, there is a tendency among the experienced users of the commercial screen to base their picture production solely on the question:

How important is the message we have to convey? Since the worthwhile cost per impression may be set at nearly any figure from a few mills to many dollars, the prospective user budgets his production ac-

cordingly basing the picture program upon a set outlay per impression in which case the total cost of the picture itself is of secondary importance.

Generally speaking, a product picture should deal only with the product. A picture designed for institutional glorification should concern itself entirely with that theme. On this basis, each production does a thorough job unencumbered with the sometimes distracting other phases of the picture user's business. A major fault with early business pictures, and this fault still prevails—is confusion resulting in the minds of onlookers created by a hodge-podge effect. Nearly always this fault can be traced to an over-eagerness on the part of the user to crowd "everything" into a single subject. For instance—the country's leading electrical appliance manufacturers are among the most progressive and liberal users of the commercial screen. They long ago came to the conclusion that each talking picture should confine itself to the exploitation, demonstration, advertising or delineation of a single idea, article, or model. A picture on electric ranges, for example, dealing with range features alone, a refrigerator picture dealing with refrigerator features alone, and so on with dishwashers, air conditioning, hot water heaters.

The same holds true with motor car manufacturers. The leading picture user in this field, in fact, has and does make pictures that deal exclusively with single features of his product, body, the chassis, interior luxury, motor design, and so on. There are rare occasions when the institutional-research-raw

materials-manufacturing-distributing type of picture comprising a single subject or show is best, but those with experience are following the wiser course of segregation into single purpose short subjects. The product-policy problem in business picture production has been met in many cases by making multiple-purpose pictures which may be run together as one show or singly in short-units before especially interested groups. There may be, twenty minutes of institutional background, showable alone, then, twenty minutes of manufacturing, showable alone, research, and so on. Or two or more of these subjects may be shown as one. Thus, certain groups interested only in the research story get only that. Others particularly concerned with manufacturing see only the manufacturing sequence.

Reference has been made to the "sale" of intangibles by means of the commercial talking picture screen, and this is exemplified in the field of labor relations which, at the present time, provide one of the chief problems of American business. Considerable experimental work has been done along this line, one large trade association having produced a number of pictures designed to furnish members of American labor unions and the general public with facts concerning the employers' side of the situation.

It is a generally accepted fact that the average working man or woman is not naturally a reader, not directly interested or concerned with the basic and often complicated intricacies of capitalism and industrial economics, and even though he may be an

assiduous reader, the average worker finds it difficult to reconcile accepted economic facts and principles to every day life, pay, and conditions under which he lives and works. In meeting this situation, talking pictures have done much and promise to do much more. They take complicated facts and by dramatized visualization make them understandable. One may write a book, contrasting the living standards of Japanese workers with those of American workers and totally fail to make the point clear. But when moving pictures contrasting such living standards are flashed on the screen, the working man or woman quickly understands and is impressed. At a time when it appears that American employers, singly and in groups, find it essential to inform workers concerning their own problems and those of their companies and industries, the talking picture takes a new and unique place in the employe-employer relationships.

XXXV

COMMENTARY

DESPITE the generally accepted principle that visualization plus motion, and sound has definite and superior inherent powers to inform, explain, persuade, and convince, the important question for the average individual user of the medium who invests his money therein must always be: Will pictures do the particular job I have to do?

Perhaps the best evidence on which to reach a decision in the matter is the practical experience of some of those who have experimented and adopted the medium. There are many thousands of such concerns and organizations in the United States. It has been thought worth while to gather opinions of a wide variety of those who have used pictures of all kinds for a wide variety of purposes.

The Kroger Food Foundation, an educational enterprise operated by the Kroger Chain Stores, has used both talking motion pictures and slidefilms in its work. C. L. Arnold, Director, sums up his personal opinion of the power of the medium as follows:

It is my personal conviction that commercial talking pictures are a most important medium for use by a business organization in public relations, sales promotion and personnel

activities. I am likewise convinced that the future of the commercial motion picture is contingent upon the development of satisfactory methods of distribution which will provide easier, wider and more economical circulation without placing so much responsibility therefore upon the sponsoring corporation.

The Berwind Fuel Company, one of the largest fuel concerns in the United States, has produced several motion pictures and shown them widely in their own organization and to the trade generally. Mr. G. B. Bauder, Northwest Manager for the company, comments as follows:

When I am asked what I think of commercial moving pictures as a medium, I have much the same feeling as I would have if someone were to ask me if I thought radio a success. Radio has certainly proved its effectiveness, and in my twenty-five years of experience I have yet to find a force equal to the power of motion pictures to impress a message upon a dealer organization.

Strangely enough, the greatest handicap I see in commercial movies, and certainly it has been our experience, is the fact that any motion picture, no matter how poor, brings results. I make this point because I feel that for this reason too little thought and too little real artistry are given to picture production. Most of the commercial movies I have seen are unspeakably dull, uninteresting, and surprisingly amateurish. Apparently the effectiveness of the medium has made it possible to perpetrate many crimes of exceedingly bad taste upon our audiences and still profit by it.

Possibly the real season that motion pictures are effective is that our audience must see it through, and during that time at least a part of the message, no matter how badly told, sinks in. Our audiences are utterly helpless, whereas in the case of radio they may easily turn off the dial without obviously offending the sponsor. Where is there more gripping romance

than in the field of business? Where is there a story nearer or dearer to the hearts of our audience than the story of their own business and their own opportunities?

Certainly we cannot pass off a dull movie with the excuse that business is a dull subject. Also, an interesting motion picture cannot be produced for a sponsor who is selfishly intent upon crowding into every foot of it his own story, nor can the most altruistic of sponsors get a first-class motion picture with hack writers, amateurish actors and poor production facilities.

To me, right here is one of the most crying needs of commercial motion pictures, that we sponsors no longer tolerate the cast-off and incompetent camera men, writers and directors of screen productions.

In planning our motion picture productions, we feel that first it is important to determine exactly what our basic problem is. Having done this—to focus our entire attention upon this one problem and direct the production toward solving it and not permitting our picture to lose its basic theme and spread out into solving all of the individual problems of each official or salesman in our organization. If the problem is great enough to warrant the expenditure for the production of a first class motion picture, then the production is made. If the problem is not of sufficiently major importance to justify the best of productions, we don't make it. In other words, we do not produce a motion picture just because we know the medium is good.

To illustrate this point, a few years ago considerable field research developed the fact that the very size and importance of our organization had become somewhat of a handicap to us. It had seemed to prejudice many dealers against us, feeling that we were too great and too big to be interested in their relatively small problems. This was a great surprise as we had felt that our policies were understood and appreciated by the entire trade. This seemed to us a major problem.

We produced a motion picture entitled "Teamwork" in which we portrayed our dealer organization as a part of our

worldwide team in which the dealer played a most significant and important part. Our trade responded and it would be difficult to calculate the goodwill that was accrued us from this production. Equally of great importance to us was the impression this picture made upon our own organization. It made them see their business in a new light. It made them feel their real kinship with their dealers. The next major problem that presented itself to us developed from the fact that we were selling a relatively high priced commodity which had suffered during the lean years. Dealers seemed no longer to have the courage to sell a high-priced commodity. In fact, there seemed to be a conspiracy between the dealer and his own customers to believe that cheaper items were after all just about as satisfactory and that our products came under the head of luxury.

So pronounced was this feeling that there was a tendency on the part of the dealer to discredit our sales story and to actually resist information about it. To solve this problem we produced a motion picture—"I Want A Ton Of Coal." In the story of this production we find some young people struggling with a business left them by their father. We find their customers buying the cheapest coal and as little of it as possible, our young people utterly uninformed as to the real story behind our fuel and unable to cope with the situation.

At this point we introduce into our story a David Harum type of character to help these youngsters out. He determines to find out what there is to this business, what he is selling and how to sell it. His determination is followed by an interesting tale of his adventures in investigating our company, its facilities, its policies, the development of his own merchandising ideas and the actual portrayal of some of his experiences in selling. The third major problem that we were confronted with was that of bringing about greater cooperation between our dealers in the same communities and the improvement of their merchandising and selling. Toward the solving of this problem we produced a third motion picture entitled "Coal Facts."

In this production we show two typical dealers in the same

community. One is an up-to-date merchandiser and the other a man who firmly believes that the policies and the merchandising of his father before him were perfectly satisfactory. He has always been a success and always expects to be. We show these two men in the fiercest of competitive situations. Incidentally, both characters are of the finest type. Our old-fashioned dealer is a strong, vital, and fine character. One that our audience will see their mistakes in but do not mind because he is a man of character and integrity.

During these competitive battles which ensue between the two, our old-fashioned dealer is repeatedly defeated and finally comes to the realization that there is a better way. This last production is being shown nightly over our territory by special crews. Our audiences are not only increasing in size, year after year, but the expression of their appreciation of what these productions are doing for them is highly gratifying. Incidentally, I should like to point out here that we consider the wives of our dealers a vital factor, and we do everything we can to encourage their attendance at our meetings.

In my opinion, the effect of motion pictures on our own organization and our dealer organization has been profound. Our sales show it, and I am convinced that our dealers as well as our own salesmen, are growing in stature and realization of their real responsibility and great opportunity that exists for them in our business.

Mr. R. C. Borden, Assistant Director of Sales of the Borden Company, has this to say:

Talking motion pictures and sound slidefilms have just scratched their field of usefulness, in the fields of sales training and sales promotion. It is highly probable that most large sales organizations will have their own sound-slide-film departments within the next five years.

Among the corporations which have taken talking pictures to the people in mass as a sales promotion

activity is the Chrysler Corporation, Plymouth Division. Concerning the experience of the division along this line, W. W. Romaine, Director of Advertising and Sales Promotion, says:

> Plymouth has used talking pictures for the last seven years, and I believe we were the first big company to put a crew of men out in the field showing commercial pictures to the public in dealer salesrooms, at luncheon clubs and in schools. We feel that talking pictures, written and produced in accordance with the high standards of the medium's present development, are exceedingly effective in creating favorable impressions on behalf of the product.

Chevrolet Motor Division, General Motors Corporation, whose experience with motion pictures covers a long period of years, comments as follows:

> Chevrolet Motor Division is the largest user of talking motion pictures in the automobile industry and the third largest producer of talking pictures in units in the world. This volume of talking motion pictures has resulted from the fact that through experience we know it to be one of the best mediums for the transference of ideas from one mind to another that we have yet had the opportunity to use. In almost all phases of our business our problem is quite similar to that of the educator in that we must constantly reach for more efficient methods of teaching people, whether it be the training of a retail selling organization, a sales management group, the passing along of ideas to our dealers, or explaining the values of our product to the public. The basic problem is one of teaching.
>
> We have used motion pictures, both silent and with sound, over a period of twelve years and have found them to be most effective in their results. This department of our business is a large one—or perhaps we should say every department of our business capitalizes the use of this medium and while the

original cost sometimes appears to be quite high, the fact that the picture always makes the same impression, talks with the same enthusiasm and accuracy, and can be used over and over again in every section of the United States, makes it an economical investment.

A pioneer in the field of minute-movie theater advertising is the Miles Laboratories, Inc., manufacturers of Alka-Seltzer. The company, after regional tests, decided to use the medium on a large scale, and Mr. H. S. Thompson, Advertising Manager, reports as follows:

Our experience with motion pictures has been confined to the short subjects used on regular theater screens and for which we pay according to the theater attendance.

Our first experience was back in 1922 in the silent days when there was no reliable organization for distributing pictures on a national scale. We used at that time some 5,000 or 6,000 houses, contracting, caring for films, and shipping from our own office. It was profitable advertising but because it took our salesmen from their other duties, and created extra work, we abandoned the idea.

A little more than three years ago, a leading screen advertising service convinced us that they had an efficient organization for national distribution, and we placed a small experimental contract with them. We had thirteen pictures made in color and distributed them in theaters in the larger cities. The results justified the expenses of the campaign and last year we had fifteen subjects, mostly in color. This year we will have an equal number of new subjects in color.

Theoretically, this advertising should pay. The only way the audience can avoid it is to close their eyes and stick their fingers in their ears. It comes at a time when the audience is relaxed and open to an impression. It has both sight and sound so that it appeals both to the ear-minded and the eye-minded.

With the scenarios properly written we get human interest, a touch of humor or dramatics, color, action, and an excellent chance to drive home an advertising message. More than this, the impression created does not have to last overnight as is the case with most radio and magazine advertising.

Before the average theatergoer gets home, he may pass from one to six or seven stores where the article he has just seen advertised on the screen is for sale. The fact that we have used this form of advertising for three years with a constantly increasing appropriation is the best evidence that we have found it a good medium.

We pioneered in colored advertising pictures with lip synchronization, and we believe this much more effective than pantomime acting with a voice background.

The fact that so many national and local advertisers are now using the screen that schedules have to be made out well in advance in order to find space, shows that the advertising world is waking up to its possibilities.

John M. Bridge, Vice-President of the Hutchinson Advertising Company, an agency which has had practical experience with talking pictures, in behalf of clients, makes this statement:

I think the principal value of talking pictures in the business of advertising and selling is their ability to dramatize a selling message and make it stick in the minds of an audience —an ability possessed to a greater degree, I believe, by talking pictures than by any other single advertising medium.

In the machinery manufacturing field, Allis Chalmers Manufacturing Company has made practical use of the screen in organization work and in selling its products. In the opinion of J. H. Wade, of the Tractor Division of that company:

We used talking pictures two years ago to introduce a new machine known as the All-Crop Harvester. We have continued with this program consistently and find that it is a fine medium for putting across a convincing story, particularly in introducing new equipment or ideas. We have no hesitation in recommending good talking motion pictures to anyone with a selling problem that needs explaining to the prospective customer.

S. E. Shepard, Merchandising Manager for the Raybestos Division of Raybestos-Manhattan, Inc., has this to say:

We have been using talking pictures as a part of our merchandising program for the past ten years or more, and we have been well pleased with the results obtained.

At the present, we are using sound on film pictures entitled "Getting the Brakes," and "More Safe Miles." "Getting the Brakes" is a picture covering the merchandising of brake service for passenger cars, and "More Safe Miles" is a special picture covering the sale of brake linings as used for heavy duty service on busses and trucks. Sometimes both of these pictures are shown at a meeting, but usually only one as we do not wish to have these meetings last over two hours, and we have a special talk on the servicing of brakes as given by one of our engineers in which he uses a series of special charts, and diagrams covering the different brake mechanisms as used on motor vehicles.

These pictures are used at jobbers' sales meetings, as well as dealer meetings, and in many instances the heavy duty film is shown to the employees of only one fleet at a time.

In speaking of commercial talking pictures, there are so many of them in use today by various manufacturers that we feel a picture must be outstanding in order to hold the dealer's interest, and actually sell merchandise for the company that owns it.

The U. S. Industrial Alcohol Co. has talking pic-

ture projectors in its twenty-two branch offices and has used pictures extensively in distributor-education and sales work. Mr. Leslie S. Gillette, Advertising Manager, reports as follows:

With the introduction of our Super Pyro Anti-Freeze in 1933, it was necessary for us to undertake an entirely new and extensive merchandising and advertising campaign. This type of promotion was entirely different from the type of selling our company representatives had been doing for many years previous. Since the product, also, was entirely new and because we introduced many new merchandising ideas never before attempted in the industrial selling field, it was necessary for us to resort to a medium which would insure our sales and advertising methods being delivered uniformly and accurately to some 800 wholesale distributors simultaneously.

We found in the commercial talking picture the answer to our problem. By having the sales and advertising staffs in New York carefully prepare a stock presentation in the form of a 1,600-foot talking motion picture, we were then assured that each one of our Branch Managers would be sure to tell the story correctly to each of our distributors concerned. This system worked so satisfactorily that we now have a projector in each of our 22 company offices. Thus when we announce our advertising and merchandising program each year, we are sure that a forceful sales message is delivered to all our customers.

Our Super Pyro Anti-Freeze has grown from 800,000 users in 1933 to almost 5,000,000 users in 1936. We attribute a considerable portion of our success in merchandising this product to the use of commercial talking pictures—since this medium permits us to portray both by sight and sound our entire merchandising story.

In the office appliance field, pictures have been used successfully by many leading manufacturers and suppliers. Among those, Mr. R. T. Harris, Adver-

tising Manager of Dictaphone Sales Corporation, has commented as follows:

Recently, we completed a talking motion picture on salesmanship which we introduced to the public under the title "Two Salesmen in Search of an Order." It was our intention to provide an informative yet entertaining story which would highlight effectively some of the many advantages of the Dictaphone System. We realized that to be acceptable, it could not be top-heavy with sales propaganda. With that in mind, we based our presentation on the universally interesting subject "salesmanship." The picture contrasts good selling technique with bad, and in the course of the general treatment brings out many features of the system, not fully appreciated by the general public.

From the first, it has been very successful, shown before about a thousand groups, and we estimate the attendance has exceeded fifty thousand. We use the picture for two purposes. One, to train our own sales staff in the proper technique in selling Dictaphones, the other to interest and educate the public in the possibilities of Dictaphone equipment. We try to show it before civic and business groups, such as Kiwanis, Rotary, sales clubs, etc., and we also show it to many large sales organizations. In addition, we arrange private showings in our local offices or in the offices of our prospects.

From our experience, we consider the talking motion picture an effective means of reaching prospects under most agreeable circumstances. It provides for them constructive information, and enables us to make it easier for our own sales organization to get interviews. We have had a gratifying number of inquiries as a result of showing this picture, and we attribute a number of sales to the result of the educational work it has done. We consider the talking motion picture a real sales tool.

Westinghouse Electric & Manufacturing Company, in its various divisions, has made widespread use of

motion pictures and slidefilms in recent years. Concerning the company's experience with the medium, Mr. S. D. Mahan, General Advertising Manager, says:

Sound motion pictures have won a firm position among our promotional activities. We have found films to be the very best answer to several of our problems, particularly in connection with sales training, convention and dealer meeting activities.

Several years ago, we pioneered in the use of Technicolor in a complete dealer ad film service for theater showings. A recently completed survey on the current year's service indicates that this medium is more popular than ever with our dealer organization.

A consistent user of talking pictures, both slidefilm and movie, is the Armstrong Cork Company. Mr. E. C. Hawley, Director, Bureau of Retail Merchandising, says:

During the years in which I have worked in commercial talking pictures and their application to business problems, I have been continually more appreciative of their value, particularly for the training of personnel and the education of distributors and retailers in merchandising methods. As business organizations become more and more conscious of the necessity for this type of work, the importance of the talking picture as a business tool is correspondingly amplified. The intensity of mental registration made by the right kind of a picture is so much higher than any other educational medium, that the time economy factor is a very important consideration. In many cases, the relatively limited periods of time for which groups can be assembled, preclude the possibility of using any other medium which, because of lower impression intensity, could not accomplish its objective within the necessary time limit.

Turning to the implement trade, Mr. P. C. Smith of the Caterpillar Tractor Company, a large and consistent user of talking pictures, comments:

Our opinion of the value of motion pictures is likely best reflected by our consistent use of this advertising medium for more than twenty years. During this time, scores of subjects have been produced. First they were silent pictures, later sound on disc, and now sound on film. These pictures cover the principal applications of our track-type tractors, Diesel engines and road machinery all over the world and provide our entire selling organization with the means of giving an instant and convincing demonstration of almost any type of operation in which the prospect may be interested.

Briefly, we believe motion pictures make the following contributions to our sales and advertising programs:

1. Increase Sales.
2. Materially reduce the time required to close many sales.
3. Hasten the acceptance and widespread use of new, but meritorious, equipment and methods.
4. Provide a means of demonstrating machines anytime, anywhere.

Of course, there are other advantages but these principal ones have led us to make movies an integral part of all our advertising plans and have prompted approximately 80 per cent of our dealers to provide themselves with projectors for showing our films.

The Procter & Gamble Company, in connection with the marketing of their various products, have used talking pictures widely, and the company's viewpoint in this connection is expressed by Mr. W. G. Werner:

Procter & Gamble have used talking motion pictures for a

number of years, as vehicles of advertising direct to consumers, and also for the purpose of instructing our various sales forces in selling technique and in giving them technical information concerning the merits of our products. We consider talking motion pictures valuable for these purposes because they combine the eye message with the ear message and make it possible for us to sell the consumer, or instruct the salesman in a friendly, entertaining way. The listener's guard is down because he or she is, in a way, expecting amusement—not sales talk or instruction.

Many of the leading utility companies of the Nation have used talking pictures for sales and educational work by arranging showings in local schools, colleges, before women's and service clubs, as well as in appliance showrooms and cooking schools. Among them is the Consolidated Edison Company, Inc., of New York City. In the opinion of Mr. Henry Obermeyer, Assistant Vice-President, in charge of advertising and display:

Commercial motion pictures, of good quality, when properly prepared, have many advantages which are claimed for other types of advertising media. Among these may be mentioned controlled circulation, concentrated attention, personal contact, and audience goodwill. They have the further advantage, which I believe is unique, of allowing the advertiser to tell his complete story without interruption, and at the same time without danger of boring his prospect. It should be emphasized again, however, that the manner in which the picture is used and distributed accounts for at least 50 per cent of the final result.

An increasing number of talking pictures are being used in the food industries, and the National Biscuit Company has been foremost among the larger man-

ufacturers in this field to use the screen. Regarding the company's experiences along this line, we quote from the National Biscuit Company house organ:

National Biscuit Company released on a national basis a talking picture, "Romance on Main Street." Immediately managers, salesmen, and other employees started to book showings, and it was soon evident that the film was not only very popular but a real business builder for the company. In five months, the picture had been shown over 400 times to audiences totaling many thousands of people. There are so many ways in which this film can be used, that a much greater total is anticipated in the near future.

Turning to an outstanding advertising agency, we have this statement from Gordon Seagrove, Vice-President of Lambert & Feasley, Inc. Mr. Seagrove is the originator and writer of Listerine advertising:

While our experience with advertising movies is limited, we felt that the one picture we did was good advertising. It interpreted a complicated germ story in simple terms which the public could understand. We hesitated at first to produce such a picture on the grounds that the theatergoing public might resent advertising matter sandwiched in their entertainment, but to our surprise there was no such reaction—possibly because the film was entertaining in itself.

General Electric whose experience with motion pictures covers a period of almost a quarter century, reports as follows:

Our experience with motion pictures dates back to 1913, we were one of the first industrial concerns to use them for educational and sales work. Our experience, too, has covered all phases, from writing the scenarios to the directing of the picture and its mechanical production. When talking pictures were

first introduced, we interested ourselves both in their use and in the development of methods for their production. For example, the engineers of General Electric were instrumental in the development of the RCA system of recording and reproducing sound. Years ago we experimented with the 16-mm. sound film, because it offered definite advantages to us, especially for films which were prepared for the use of our salesmen.

We have found that talking pictures provide a valuable approach to our many-sided educational work. They are almost indispensable in telling a broadly educational story to school and college classes and to groups which expect entertainment as well as instruction. We also make constant use of them in presenting engineering, manufacturing, and sales stories for the instruction of our own organization or to inform customers as to the making and use of our products. With such a story on film, we know that the facts will be presented in the way that we wish to have them presented. Factory methods and important manufacturing operations can be pictured and described in the most effective and realistic way.

Talking pictures are a part of our exhibits, sales presentations, and traveling displays. We have used them, also, in pointing out ways of improving factory methods to the members of our own organization and for recording important engineering studies.

Naturally, with a staff and a studio available at all times, we use these facilities in many other special ways which are peculiar to our business. The general uses mentioned indicate the value that we place on talking pictures as an important tool in sales-promotion work.

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FUTURE OF THE COMMERCIAL SCREEN

B USINESSMEN of vision were first to recognize the true value of the power of visualization for conveying information "painlessly," vividly, completely, understandably, and uniformly, while educators were satisfied to praise it and verbally to accept it as a new force in communication—without doing much to enlist it as an established factor in the promotion of human progress.

American business adopted and applied the picture screen to solve many of its problems; first, because of the need for it in this era of rapid transference of information and thought; second, because business proved it could make pictures pay, and has had the money to spend on them.

Furthermore, practical businessmen are quick to experiment with new ideas but are just as quick to drop them if they do not pay, and they are unwilling to invest in them merely because they have a novel lure. The percentage of commercial picture users who spend money on productions merely to amuse or gratify the pride of executives is small, at a time when there is plenty of experience available to provide productions and to circulate them with assur-

ance that the objectives of such expenditure will be achieved.

It would be difficult for anyone to predict the future development of the commercial talking picture screen. It is certain that the commercial picture industry is keeping pace and will keep pace with the newest developments in Hollywood, but that is only a part of the story. In so far as it bears on technicalities of production and form, Hollywood's progress sets the pace for commercial picture business, but beyond that point appear a host of problems with which Hollywood is not concerned. Commercial pictures must do a job far beyond the one of entertainment or amusement; commercial picture audiences, in the main, are hand-picked, and commercial pictures must be taken to audiences wherever the audiences may be.

That we may expect a greater degree of efficiency in the distribution, promotion, and projection of commercials is a certainty because herein lies the real problem that faces the picture user. It is also fairly certain that the trend toward more general use of motion picture theater for commercials will continue and that picture users will accept less and less direct advertising and plugging in their productions in order to increase the total audiences which their pictures may reach and influence.

Then, too, large business corporations are tying in more closely all the time with Hollywood theatrical producers. One motorcar manufacturer, for instance, has a reciprocal deal with an important Hol-

lywood producer whereby that manufacturer's car shall be used in every scene where a car is called for in the action of a story. In return, the carmaker plugs the producer's features in his national advertising.

Still another manufacturer has arranged with a producer inconspicuously to include signs exploiting his product in all store and shop scenes. A utility company built, at its own expense, a complete gas company showroom front and entrance on the "main street" of a certain Hollywood production lot, and in this window only certain brands of electrical appliances and display material are featured. This store is shown in nearly every "street scene."

In all this we can easily see a further enlistment of the talking picture screen to reach the masses, and, undoubtedly, it is the masses which will be the goal of the big-scale commercial talkie user of the future. Yet, talking pictures will always be first of all an accepted medium for the communication of ideas and information within a business organization itself—no matter how widely they may be used to develop consumer sales for American products.

It was natural, for instance, that business first experimented with the medium within its own organizations before reaching out into the much greater field of public relations. Only recently have talking pictures been seriously considered and adopted by those directing public relations for leading business organizations. A dozen or more purely public relations productions, many quite lavish, have been produced within a single year, and it is not easy for an

outsider to discover the subtle propaganda contained therein. After all, few mediums offer the subtleties of this three-dimension medium—visualization, motion, sound—and leading public relations executives are becoming more and more aware of the fact.

Such pictures regularly get theatrical circulation without much difficulty provided they are entertaining and do not contain direct advertising or overt propaganda. In considering the future of the commercial picture on theater programs much, of course, will depend on these three factors:

1. Attitude of the theater owner toward commercials on his program.
2. Attitude of the public toward the inclusion of commercials on paid programs.
3. Willingness or unwillingness of the commercial picture users to accept a minimum of advertising and exploitation of their business or products therein.

While television is sure to change the commercial picture just as it may revolutionize the theatrical screen, no one can say just what direction this change will take. No doubt, a long period of time will pass before the average American business corporation can put television to use on a large scale—certainly not until after it has been adopted by the amusement industry.

It is easy to envision a score of practical uses for television by large corporations, but no one can tell, before these applications prevail, what other revolu-

tionary changes may appear in the motion picture business itself and, hence, in television.

One thing the commercial picture user may depend upon. Although the public is scarcely aware of it, the changes and improvements in talking motion picture production equipment, in methods, and in means are so rapid that much of the studio equipment in use today may be obsolete next year. Manufacturers of this equipment are constantly making improvements which are of no interest to the public. The commercial picture producer has access to all these improvements if he be a licensee of a leading recording system manufacturer, and the commercial picture user will share in such improvements in the form of better productions, produced with greater economy, and better adapted to give a fair return on the production and distribution investment made.

More advanced ways to promote commercials are being and will be devised. Users are borrowing from the best methods of Hollywood and modifying them to meet the peculiar exigencies of business. Commercial users are finding out that even large sums properly invested in special-purpose talking pictures will pay a good return, provided there is a good plan formulated on thorough preparation, production, promotion, and projection.

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